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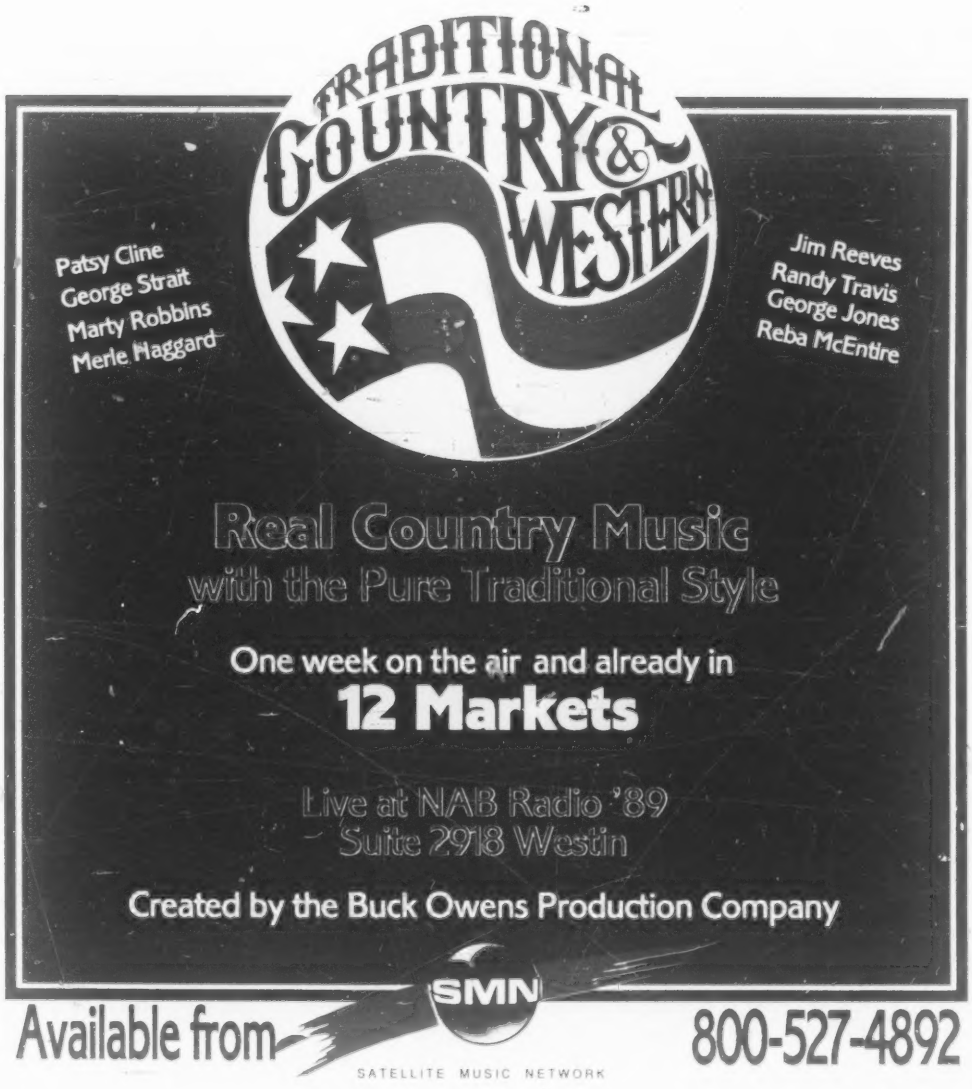
The Fifth Estate

RADIO TELEVISION CABLE SATELLITE

# Broadcasting Sep 11

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58th Year 1989
Radio '89
RTNDA

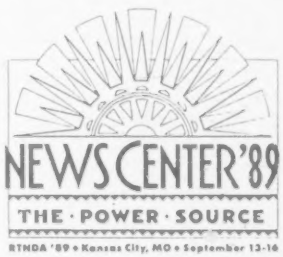
# Broadcasting Sep 11

Vol. 117 No. 11


**Renewal report...** Check of license renewal activity after first year of three-year radio renewal cycle shows sharp decline in number of competing applications or comparative renewal challenges. **PAGE 35.**

**In the trenches...** In this Special Report, BROADCASTING surveys nation's TV and radio news directors on issues and problems facing them on eve of RTNDA's annual meeting this week. From their response, covering local news front for stations in 1990's appears to be anything but dull—or grim. **PAGE 43.**

Strength of Radio-Television News Directors Association, journalism ethics and news re-creations are top issues to be addressed at association's convention in Kansas City, Mo. **PAGE 58.**




**Radio '89...** BROADCASTING goes on road to take pulse of radio industry through canvass of station managers, programers, on-air personalities and promotion directors in New York, Atlanta, Dallas, Los Angeles and San Francisco. **PAGE 75.** Adult Contemporary is top radio format in BROADCASTING's annual survey of top 10 stations in top 50 markets. **PAGE 88.** What's in store at National Association of Broadcasters' radio-only convention in New Orleans this week? Full preview, including agenda, lists of exhibitors and hospitality suites, begins on **PAGE 102.**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Three major commercial networks move toward producing programing for each other.

39/ ***FAKED FOOTAGE?***
CBS News said to have suspended veteran documentary producer for improprieties in connection with moon landing documentary.

40/ ***HDTV UPDATE***
Annual update of high-definition television details latest technologies, applications and competitive strategies affecting developing medium.

37/ ***AFFILIATE BONUSES***
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116/ ***WIRELESS WORLD***
Fort Wayne Telsat joins growing ranks of wireless cable operators, offering nine channels of cable programing via microwave.

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More cable systems are inserting ads in services other than traditional cable powerhouses.

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MTM Enterprises enters first-run syndication with live, hour-long program being developed for 1990-91 season.

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PBS's 'Art of the Western World'


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CNBC to launch nightly, half-hour show Oct. 2 focusing on scams and ripoffs confronted by consumers.

131/ ***PROTECTING SOURCES***
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134/ ***GLOBAL STRATEGY***
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## BY THE NUMBERS 1

Out of the prime time starting gate this week come five programs for ABC, four for CBS, two for Fox and one, *Sister Kate* (with Stephanie Beacham [pictured] in the title role), for NBC. But even as the networks gear up for the new season and the final days of the old (1988–89) season draw near (today is the first day of this season's 52d week), the audience ratings for the big three still have some catching up to do.

Given the expanded prime time schedule for Fox, it will be that much tougher for ABC, CBS and NBC to pull in viewers.

Three of ABC's programs are making their initial debut this week. *Life Goes On* and *Chicken Soup* will broadcast on Tuesday, with latter show, according to advertising agency analyses, predicted to win its time period. *Homeroom* will make its first foray into

*"By the Numbers" continues on page 16*

### RATINGS ROUNDUP: Week 50, Aug 28–Sep 3

| Rank/rating | | Network | Show |
|---|---|---|---|
| 1 | 19.4/31 | A | *Roseanne* |
| 2 | 17.6/31 | N | *Cheers* |
| 3 ▲ | 16.5/32 | N | *Cosby Show* |
| 4 ▼ | 16.1/29 | N | *Different World* |
| 5 ▲ | 15.8/27 | N | *Dear John* |
| 6 | 15.7/26 | A | *Wonder Years* |
| 7 | 15.3/28 | N | *NBC Special: Bad Girls* |
| 7 | 15.3/27 | A | *Who's the Boss?* |
| 9 ▲ | 15.2/31 | N | *Golden Girls* |
| 10 ▲ | 15.1/25 | A | *Anything But Love* |
| 10 ▲ | 15.1/30 | N | *Empty Nest* |
| 12 ▼ | 14.5/25 | N | *Night Court* |
| 13 | 14.4/23 | C | *Designing Women* |
| 14 | 14.0/23 | C | *Murphy Brown* |
| 15 | 13.7/23 | C | *Murphy Brown, special* |
| 16 ▲ | 13.5/24 | A | *Head of the Class* |
| 17 ▲ | 13.0/25 | A | *Growing Pains* |
| 18 ▲ | 12.9/31 | C | *60 Minutes* |
| 19 ▲ | 12.6/25 | A | *20/20* |
| 19 ▲ | 12.6/23 | N | *Unsolved Mysteries* |
| 21 ▲ | 12.5/23 | N | *L.A. Law* |
| 22 ▲ | 12.2/21 | N | *Matlock* |
| 23 ▲ | 12.1/21 | N | *ALF* |
| 24 ▲ | 12.0/23 | A | *Just the Ten of Us* |
| 24 | 12.0/21 | A | *NFL Preseason Football* |
| 24 ▲ | 12.0/22 | C | *Newhart* |
| 27 ▲ | 11.9/20 | N | *FM* |
| 28 | 11.8/20 | C | *Designing Women, special* |
| 28 ▲ | 11.8/20 | C | *Jake and the Fatman* |
| 28 ▼ | 11.8/25 | C | *Murder, She Wrote* |
| 31 ▼ | 11.7/23 | A | *Perfect Strangers* |
| 32 ▲ | 11.5/24 | N | *Hunter* |
| 33 | 11.5/21 | N | *Midnight Caller* |
| 34 ▲ | 11.4/18 | N | *In the Heat of the Night* |
| 35 ▼ | 11.3/23 | A | *Full House* |
| 35 ▼ | 11.3/22 | A | *Mr. Belvedere* |
| 35 | 11.3/21 | C | *Valvoline Nat'l Driving Test* |
| 38 ▲ | 10.9/20 | A | *Prime Time Live* |
| 38 ▲ | 10.9/18 | C | *CBS Tuesday Movie* |
| 40 | 10.7/18 | N | *Saved by the Bell, 2d preview* |
| 41 ■ | 10.4/20 | F | *Married...With Children* |
| 42 ▼ | 9.6/17 | C | *Kate and Allie* |
| 43 ▲ | 9.1/19 | N | *11 East* |
| 44 | 9.0/17 | A | *ABC News Special* |
| 44 ▲ | 9.0/15 | A | *Mission: Impossible* |
| 46 ▼ | 8.9/15 | N | *NBC Monday Movie* |
| 47 ▲ | 8.5/16 | A | *China Beach* |
| 48 ▲ | 8.3/14 | A | *Coach* |
| 48 | 8.3/15 | C | *48 Hours* |
| 48 ▼ | 8.3/17 | F | *Totally Hidden Video* |
| 48 | 8.3/17 | N | *NFL Preseason, Friday* |
| 48 | 8.3/18 | N | *227* |
| 53 ▲ | 8.1/14 | A | *Hooperman* |
| 54 ▼ | 8.0/16 | A | *ABC Sunday Movie* |
| 55 ▼ | 7.9/17 | F | *America's Most Wanted* |
| 56 | 7.9/16 | N | *NBC Sunday Movie (breakout)* |
| 57 | 7.7/14 | C | *Queen of the Beasts* |
| 58 ▼ | 7.4/14 | C | *CBS Friday Movie* |
| 58 | 7.4/12 | F | *Fox Monday Movie* |
| 58 ▼ | 7.4/14 | F | *Open House* |
| 61 ▼ | 7.3/13 | C | *Equalizer* |
| 62 ▼ | 7.2/13 | C | *Wiseguy* |
| 63 ▼ | 7.0/14 | N | *My Two Dads* |
| 64 | 6.9/15 | C | *NFL Preseason Football* |
| 65 ▼ | 6.7/12 | C | *Best of Knots Landing* |
| 65 ▼ | 6.7/14 | N | *Family Ties* |
| 67 ▲ | 6.5/12 | A | *Man Called Hawk* |
| 68 | 6.4/13 | C | *Short Summer, Charlie Brown* |
| 69 ▼ | 6.0/12 | C | *CBS Sunday Movie* |
| 70 ▼ | 5.9/12 | A | *ABC Mystery Movie* |
| 71 ▼ | 5.8/12 | A | *MacGyver* |
| 71 ▼ | 5.8/13 | C | *Paradise* |
| 73 | 5.6/12 | A | *Great Circuses-World, special* |
| 73 | 5.6/11 | C | *Bugs Bunny's Mad World of TV* |
| 75 ▼ | 5.1/11 | F | *Cops* |
| 76 ▲ | 5.0/12 | A | *Incredible Sunday* |
| 76 ▲ | 5.0/10 | F | *Tracey Ullman Show* |
| 78 ▼ | 4.5/11 | N | *Magical World of Disney* |
| 79 | 4.4/9 | N | *Hound Town, special* |
| 80 ▼ | 4.2/10 | F | *21 Jump Street* |
| 81 ▼ | 4.1/9 | F | *Reporters* |
| 82 ▼ | 3.8/8 | F | *Garry Shandling Show* |
| 82 | 3.8/8 | N | *Only Temporary, special* |
| 84 ▼ | 2.7/5 | F | *Beyond Tomorrow* |

**Guide to symbols** — Source: Nielsen Media Research

▼ —Down from last week ▲ —Up from last week ■ —First time broadcast

### FREEZE FRAMES: Current network standings as of Week 50, Aug 28–Sep 3

**Network averages**

| Prime time | | Evening news | |
|---|---|---|---|
| NBC: | 10.6/20.3 | ABC: | 9.1/20 |
| ABC: | 9.7/18.6 | CBS: | 9.0/20 |
| CBS: | 9.0/17.3 | NBC: | 8.6/19 |

**Demographic ratings**

| | ABC | CBS | NBC |
|---|---|---|---|
| Viewers 2 | 6.0 | 5.5 | 6.5 |
| Women 18-49 | 6.2 | 5.4 | 6.7 |
| Men 18-49 | 5.3 | 4.2 | 5.0 |

**Season to date**

| 1988–89 | | 1987–88 | |
|---|---|---|---|
| NBC: | 14.4/25 | NBC: | 14.5/25 |
| ABC: | 11.7/20 | CBS: | 12.3/21 |
| CBS: | 11.5/20 | ABC: | 12.1/21 |

# Summary of Broadcasting & Cable

| BROADCASTING | | | |
|---|---|---|---|
| SERVICE | ON AIR | CP's [1] | TOTAL * |
| Commercial AM | 4,965 | 255 | 5,220 |
| Commercial FM | 4,222 | 767 | 4,989 |
| Educational FM | 1,397 | 253 | 1,650 |
| ■ Total Radio | 10,584 | 1,275 | 11,859 |
| Commercial VHF TV | 547 | 22 | 569 |
| Commercial UHF TV | 527 | 214 | 741 |
| Educational VHF TV | 122 | 5 | 127 |
| Educational UHF TV | 219 | 26 | 245 |
| ■ Total TV | 1,415 | 267 | 1,682 |
| VHF LPTV | 300 | 205 | 505 |
| UHF LPTV | 324 | 1,508 | 1,832 |
| ■ Total LPTV | 624 | 1,713 | 2,337 |
| FM translators | 1,772 | 316 | 2,088 |
| VHF translators | 2,715 | 116 | 2,831 |
| UHF translators | 2,155 | 399 | 2,554 |

| CABLE† | |
|---|---|
| Total subscribers | 50,897,080 |
| Homes passed | 73,900,000 |
| Total systems | 9,500 |
| Household penetration† | 56.4% |
| Pay cable penetration | 29.4% |

* Includes off-air licenses. † Penetration percentages are of TV household universe of 90.4 million. [1] Construction permit. [2] Instructional TV fixed service. [3] Studio-transmitter link. Source: Nielsen and Broadcasting's own research.

"By the Numbers" continued from page 14

the prime time season Saturday night. When it settles in on Sundays at 8:30, however, the show will face timeslot-winner *Murder, She Wrote* on CBS. Other returning shows for ABC are tonight's broadcast of *Monday Night Football* and Tuesday's season premiere of *Roseanne*.

CBS's *48 Hours* premieres on Thursday, followed by *Paradise* on Saturday and *60 Minutes* on Sunday.

NBC's *Sister Kate* debuts this Saturday. In its regular timeslot on Sunday at 8, *Kate* will face competition from the first half hour of *Murder, She Wrote*. According to a prime time season analysis by Saatchi & Saatchi, *Kate* "would probably be a hit" in another time period.

Week 50, the latest week for which ratings numbers are available, ended with the big three networks posting a combined 29.3 rating. Last year's Week 50 ended with a combined 31.7 rating, 1.4 rating points higher. Last year's share was also larger—a 59—over this year's combined 56.2.

By Week 52 last year, which ended Sept. 18, the three networks had moved their combined rating to a 37.0. The next week, premiere week for 1988–89 season, closed out with a 38.9.

# MarketScope

Overall, Fifth Estate stocks moved down last week with 60 stocks declining, 44 gaining and 27 remaining unchanged. The Cable group had 12 gainers, four declines and four unchanged. Equipment and Manufacturing stocks had 16 decliners outpacing the group's four gainers and four unchanged. Disney and Grey gained the most ground, up $4 per share each, with Disney closing at 121 5/8 and Grey at 158. Playboy finished out the Aug 30–Sept. 6 period up 1 5/8, closing at 16 5/8.

## STOCK INDEX 1

| | Closing Wed Sep 6 | Closing Wed Aug 30 | Net Change | Percent Change | P/E Ratio | Market Capitalization (000,000) |
|---|---|---|---|---|---|---|
| **BROADCASTING** | | | | | | |
| B (CCB) Capital Cities/ABC | 507 | 509 1/4 | – 2 1/4 | -00.44 | 22 | 8,229 |
| B (CBS) CBS | 212 1/2 | 214 3/8 | – 1 7/8 | -00.87 | 18 | 5,012 |
| A (CCU) Clear Channel | 11 1/2 | 12 1/4 | – 3/4 | -06.12 | 18 | 44 |
| A (HTG) Heritage Media | 4 3/8 | 4 3/8 | | 00.00 | -3 | 97 |
| O (JCOR) Jacor Commun. | 6 7/8 | 6 7/8 | | 00.00 | -7 | 68 |
| O (LINB) LIN | 106 1/2 | 107 | – 1/2 | -00.46 | 63 | 5,438 |
| O (OBCCC) Olympia Broadcast | 2 1/4 | 2 1/4 | | 00.00 | | 5 |
| O (OSBN) Osborn Commun. | 14 1/4 | 14 | 1/4 | 01.78 | -12 | 72 |
| O (OCOMA) Outlet Commun. | 28 | 28 1/2 | – 1/2 | -01.75 | 41 | 183 |
| A (PR) Price Commun. | 6 3/4 | 6 3/4 | | 00.00 | -3 | 49 |
| O (SAGB) Saga Broadcasting | 3 3/4 | 3 3/4 | | 00.00 | -5 | 14 |
| O (SCRP) Scripps Howard | 77 | 81 | – 4 | -04.93 | 45 | 795 |
| O (SUNNC) SunGroup Inc. | 1 5/8 | 1 5/8 | | 00.00 | -2 | 3 |
| O (TLMD) Telemundo | 5 1/4 | 5 1/4 | | 00.00 | | 88 |
| O (TVXGC) TVX Broadcast | 2 7/8 | 2 15/16 | – 1/16 | -02.12 | | 21 |
| A (UTVI) United Television | 36 | 36 | | 00.00 | 45 | 393 |
| **BROADCASTING WITH OTHER MAJOR INTERESTS** | | | | | | |
| N (BLC) A.H. Belo | 37 1/2 | 38 | – 1/2 | -01.31 | 63 | 7 |
| N (AFL) American Family | 18 3/8 | 18 | 3/8 | 02.08 | 13 | 1 |
| O (ACCMA) Assoc. Commun. | 37 3/4 | 37 1/2 | 1/4 | 00.66 | | 5 |
| O (BMAC) BMA Corp. | 36 | 36 1/2 | – 1/2 | -01.36 | 18 | 2 |
| N (CCN) Chris-Craft | 36 7/8 | 36 3/4 | 1/8 | 00.34 | 43 | |
| O (DUCO) Durham Corp. | 33 | 32 1/4 | – 1/4 | -00.77 | 18 | 2 |
| N (GCI) Gannett Co. | 46 3/8 | 47 1/4 | – 7/8 | -01.85 | 20 | 7 |
| O (GACC) Great American | 11 | 10 7/8 | 1/8 | 01.14 | -4 | 3 |
| N (JP) Jefferson-Pilot | 38 3/4 | 38 1/8 | 5/8 | 01.63 | 14 | 1 |
| N (KRI) Knight-Ridder | 56 1/8 | 57 1/2 | – 1 3/8 | -02.39 | 21 | 2 |
| N (LEE) Lee Enterprises | 31 7/8 | 32 3/8 | – 1/2 | -01.54 | 18 | 3 |
| N (LC) Liberty | 36 3/8 | 35 5/8 | 3/4 | 02.10 | 12 | 1 |
| N (MHP) McGraw-Hill | 77 1/4 | 80 3/8 | – 3 1/8 | -03.89 | 20 | 3 |
| A (MEGA) Media General | 39 | 39 | | 00.00 | 105 | 1 |
| N (MDP) Meredith Corp. | 35 3/4 | 36 1/8 | – 3/8 | -01.03 | 21 | |
| O (MMEDC) Multimedia | 106 | 106 | – 1 | -00.94 | 42 | 1 |

# STOCK INDEX 2

## PROGRAMING

## SERVICE

## CABLE

## EQUIPMENT & MANUFACTURING

RADIO TELEVISION CABLE SATELLITE

Broadcasting Sep 11

Vol. 117 No. 11

TOP OF THE WEEK

# Renewal report: Process appears less abused

**Decrease in competing applications in first year of three-year radio renewal cycle attributed by some to new abuse of process rules; NBMC, NAACP account for 93% of the radio petitions filed in the current cycle**

It is too early to say for sure, but new rules aimed at stemming the abuse of the license renewal process adopted by the FCC last March seem to be discouraging the filing of competing applications.

A check of license renewal activity after year one of the current three-year radio renewal cycle revealed a sharp fall-off in the number of competing applications or comparative renewal challenges after the rules were adopted March 30.

Four processing groups comprising some 2,400 stations, against which competing applications were due before the new rules were adopted, attracted 22 competing applicants. By contrast, three groups numbering approximately 1,800 stations, against which competing applications were due after the new rules were adopted, attracted no challengers (see chart, below).

The FCC processes renewal applications by groups of states and territories. There are 18 such groups and each comprises about 600 stations. Thus far, it has received renewal applications from eight groups and accepted competing applications and petitions to deny for seven of them.

The new rules have not had the same effect on petitions to deny renewal applications. In the current go-round, most petitions have been filed jointly by the NAACP and the National Black Media Coalition and, despite the new rules, the groups remain determined to attack the renewal of any station they believe has not been meeting its minority employment obligations. They filed 119 petitions before the adoption of the rules, and 101 after.

FCC officials were reluctant to attribute the decrease in competing applications to its March reforms. "It's an interesting point," said Larry Eads, chief of the FCC audio services division. "But it's too early to tell. I would like to see several more groups before I'd be willing to say the rules had anything to do with it."

Barbara Kreisman, assistant chief of the division, said before making a judgment she would prefer to see what happens in major markets like Chicago, Los Angeles and San Francisco. Challenges against Chicago stations, along with other stations in Illinois and Wisconsin, are due Nov. 1, 1989; those against Los Angeles, San Francisco and other California stations are due Nov. 1, 1990.

But others were not so cautious. "It does appear the commission's removal of the profit motive for filing competing applications is really working," said Jeff Baumann, executive vice president-general counsel, National Association of Broadcasters. "It's good news."

Nonetheless, he said, Congress still needs to step in with more fundamental reforms of the renewal process because it is still "inequitable." Any group can force any broadcaster, regardless of the service he or she has provided, into long and costly administrative hearings by merely "filing a piece of paper," he said.

The NAB continues to support pending legislation in the House and Senate that would create a two-step renewal process, in which the FCC would have to deny a station's renewal before accepting other applications for its frequency.

Vince Curtis, a Washington communications attorney active in the reform effort, found the numbers were "very significant.... You can't say the stations [in the three post-reform groups] are purer than the others or don't have properties that somebody else wouldn't like to have," he said.

If the trend continues in Illinois, the FCC "will have done what it set out to do," he said. "When you file [a competing application] today, you have a tremendous uphill battle and less chance of getting any money out of it."

After a seven-year hiatus caused by Congress's lengthening of radio license renewal terms in 1981 from three to seven years, the current radio renewal cycle began June 1, 1988, with the filing deadline for renewal applications for stations in the first processing group—Washington, D.C., Maryland, Virginia and West Virginia—whose licenses expired Oct. 1, 1988.

Under pressure from the broadcasting industry, the FCC took steps last March to stem abuse of the comparative renewal process—that is, to discourage the filing of competing applications by groups more interested in lining their pockets through lucrative settlements than in operating a broadcast station (BROADCASTING, April 3).

When a broadcast station applies for renewal of its license, any group or individual can ask the FCC to deny the renewal application for failure to meet its public-interest obligations, or can file a competing application in an effort to usurp its license.

In the latter case, the FCC holds a comparative renewal hearing before an administrative law judge to determine which applicant—the incumbent or the challenger—would best serve the public. The incumbent is virtually assured renewal if it can demonstrate "meritorious" service to the public and win a so-called "renewal expectancy." The FCC has a rulemaking underway (comments are due Oct. 10) to revamp the criteria for winning a renewal expectancy.

The "expectancy" outweighs any comparative advantage the challenger may have as a result of its ownership. Under its comparative criteria, the FCC favors applicants that promise "integration" of ownership and management and have the fewest broadcast holdings. In comparative applications, the FCC also gives weight to owner-managers who are minorities, women or local residents and who are active in civic

## Radio's renewal petitioners and challengers

| *Processing group* | *Exp date* | *Petitions to deny* | *Competing applications* | *Competing applications resolved* |
|---|---|---|---|---|
| MD, D.C., Va., W.Va. | Oct. 1, 1988 | 0 | 7 | 5 |
| N.C., S.C. | Dec. 1, 1988 | 36 | 8 | 6 |
| Fla., P.R., V.I. | Feb. 1 1989 | 60 | 5 | 1 |
| Ala., Ga. | April 1, 1989 | 23 | 2 | 0 |
| Ark., La., Miss. | June 1, 1989 | 24 | 0 | NA |
| Ind., Ky., Tenn. | Aug. 1, 1989 | 24 | 0 | NA |
| Mich., Ohio | Oct. 1, 1989 | 53 | 0 | NA |

None of the competing applications have been dismissed or designated for hearing by the FCC. However, some have been resolved through settlements between incumbents and challengers; others have been unilaterally withdrawn by the challengers. Most of the petitions to deny are still pending. Stations whose licenses are subject to pending petitions are permitted to continue operating even though their licenses may have technically expired.

affairs.

The FCC's reforms included the banning of all settlement payments in return for withdrawing competing applications prior to an initial decision in the comparative hearing by an ALJ and limited the payments to "legitimate and prudent expenses" (primarily legal bills) of the challengers after the initial decision.

The FCC also limited payments for withdrawing petitions to deny to "legitimate and prudent" expenses. It said it would scrutinize all settlement agreements and those involving payments to petitioners for consulting or some other kind of service presumed not to be in the public interest.

Although the settlement restrictions were adopted in March, the FCC did not begin applying them until Aug. 7.

The FCC also decided to require more information from competing applicants on their application forms (Form 301 and Form 340) so that challengers without sufficient money or with dubious ownership structures could be readily weeded out. Since June 26, competing applicants have had to list all equity owners (except those applicants with more than 50) and disclose whether they have any contracts or understandings about future ownership rights. They also have to disclose their sources of financing and their "integration proposal" early in the pre-hearing process by identifying each principal who will participate in the management and the extent of the participation.

The FCC also eliminated the 10-year-old *Cameron* doctrine that allowed competing applicants to presume they could acquire the incumbent's antenna site, thereby avoiding having to complete the engineering portion of their applications or find a new antenna site. The requirement that competing applicants come up with their own antenna site took effect Sept. 6 and applies retroactively. If any applicant did not amend its application by Sept. 6 to include its own antenna site, said FCC staff attorney Marilyn Mohrman-Gillis, "it is not in compliance."

The NAACP and the NMBC are behind 203 of 220, or 93%, of the radio petitions filed in the current renewal cycle. In the most recent radio processing group, for Michigan and Ohio, they accounted for 52 of the 53 petitions filed.

The two groups challenged the renewals of most of the stations for what they see as violations of the FCC's equal employment opportunity rules, which are aimed at boosting employment of minorities in broadcast stations.

According to David Honig, who represents the groups before the FCC, the groups review all the stations as they come up for renewal and target for petitions those that have token employment of blacks and other minorities and have inadequate or nonexistent operating or proposed EEO programs.

Honig said his clients have asked the FCC to reconsider the presumption that payments to petitioners for services are not in the public interest. Payments to the NBMC for its job bank service are part of many settlement agreements, he said.

But regardless of what the FCC does, Honig said, the NAACP and the NBMC will continue to review every station that comes up for renewal. And those whose minority employment does not measure up can expect a petition to deny, he said. —HAJ

# Networks moving toward producing for each other

**With ABC in discussions with NBC, and NBC having recently pitched show to CBS, it appears to be open season for in-house producers going out of house to competition**

Just 10 days ago, ABC Productions President Brandon Stoddard announced that his newly created division is in the discussion stages with NBC about producing a television series (and possibly a mini-series) for that network. If either comes to fruition, it would be the first time a network has produced a program for a broadcast network rival, but probably not the last.

Hollywood studios and others last week were trying to absorb what impact that precedent-setting development would have on the present studio system.

The three broadcast networks will be relieved from Justice Department consent decree limitations on the amount of in-house production they can produce (currently at five hours of prime time programing for each network) on Nov. 14, 1990. ABC and NBC are already drawing up blueprints for full-service production units for when the limitations expire.

Not only has ABC's Stoddard talked up development plans with NBC and HBO, John Agoglia, president of NBC Productions, says his in-house unit is talking with the USA Network about a future made-for-television feature to possibly air on the basic cable service.

"We've talked to HBO and USA about doing some things," Agoglia said. "We may do something or we may do nothing. It's all in the talking stages. We went to USA with some project scripts we have on hand. We're talking to USA about the deal first and the idea next. We're possibly talking about a deal six months down the road."

When asked about ABC Productions' possible precedent-setting program sale to NBC, Agoglia said NBC Productions had actually tested the waters first by approaching CBS about purchasing *Shannon's Deal* for this season's schedule. He said the deal fell through because the "timing was off" since CBS had set its schedule "a day before" NBC made its approach.

In addition, Agoglia said the production unit produced 13 episodes of *Good Morning, Miss Bliss* (during the 1988-89 season) for The Disney Channel, and NBC has now picked up 30 new episodes of the same show (under the name of *Saved By the Bell*) for its 1989-90 Saturday morning schedule.

**NBC produced 'Good Morning Miss Bliss' (above) for Disney Channel. Now NBC produces program for its own network under the name 'Saved by the Bell.'**

"ABC Productions is not developing anything for us at this point," Agoglia said. "There is no deal made yet.... Until we make a business deal, there will not be a development deal."

Commenting further last week on ABC's efforts, Stoddard said: "With the cap lifted, we can go to wall-to-wall in-house production." But, he added, "we won't because that would be dumb. There is now that capability that did not exist before. This is a reality. This is real, and ABC has been very smart and aggressive in getting ready for the 1990's. I certainly think there is a trend going. Two of the three networks are going to be producing for people other than their own networks.

"If their [ABC's] needs are covered, and we have an idea, we'll take it someplace else," said Stoddard, who added that 18 different projects are currently being considered. "And other times, it will be someone else's idea. That's exactly what happened to start my conversations with Brandon [Tartikoff]. He said, 'Well, gee, I have this idea, and you'll be real good for it.' That's the way those discussions began." Stoddard said a *New York Times* article (Sept. 6) quoting Tartikoff as saying the project was a concept for a 10 p.m. dramatic series "hit close to the mark."

While Stoddard talked of the move "away" from the existing studio system in his original announcement (BROADCASTING, Sept. 4), reaction from the major Hollywood studios has been guarded in light of the latest negotiations scheduled with the networks (for the week of Sept. 17), over the financial interest and syndication rules.

Columbia Pictures TV officials, in addition to Disney and Warner Bros. TV executives, either declined comment or were unavailable to talk about the subject.

Jonathan Dolgen, president of Fox Inc. and Fox's television division, offered his

Special Report

# STATE OF THE ART JOURNALISM

*Running the news operation of a local television or radio station is becoming the 1989 definition of "risky business." Competition is increasingly stiff. Audience levels are down. And general managers no longer walk into news directors' offices with fistfuls of dollars and ask what new bauble—say, an SNG truck or star anchor—would be useful. Even the heady talk heard a few years ago of showing the network news operations how to cover international events has faded to a whisper. There are exceptions, of course. Some news directors are even boasting of expanding staff and increasing their air time. But times have changed. The reasons the fat days of rapid growth are now behind the television industry*

Philip Balboni

Richard Mallary

Jim Snyder

generally, at least for the time being, are obvious. Cable television has cut into television's audiences. So has VCR viewing. And independent stations are competing vigorously with network affiliates for the audience that remains. *The Arsenio Hall Show*, for instance, has proven capable of taking audience away from network affiliates when independents air the syndicated program at 11 p.m. A chart developed by the McHugh & Hoffman Broadcast Consultants from Arbitron-generated research shows that while HUT levels have remained fairly constant, the audiences for network affiliates' late night news shows in the top 10 markets have generally declined, if not always in a straight line, over the last five years (see chart, page 46). The overall average ratings and shares dropped from 35/73 to 32/62.

The improved (meter) measurement of viewing options is given as a partial explanation for the change in figures, along with the increased competition for viewers. But the fact that the combined ratings of network affiliates in Chicago bucked the trend and increased between November 1984 and May 1989 —from 43 to 45 (while the combined share dropped, from 72 to 69)—may help explain why three NBC affiliates in California have called on the network to move prime time up an hour on the West Coast, to 7 to 10 p.m. News directors in California cite a difference in lifestyles: their viewers like to go to bed earlier than do Easterners.

The reports from all stations are not bleak. Philip S. Balboni, news director of WCVB-TV Boston, for instance, speaks expansively of that station "swimming against the tide," of having "no budget problems." The staff has been growing steadily—it now numbers more than 100, including the eight that Balboni has added so far this year, five to work on the morning news show, which was expanded from 90 minutes to two hours in January, and three to serve as an investigative unit, which begins operations this month. "It's been a year of growth and progress in terms of our ability to do more qualitative reporting," says Balboni.

But, to get back to the mainstream:

"As an industry and as journalists, we no longer are the people who affect existing media, like radio and print," says Richard Mallary, vice president for news of Gannett Broadcasting and a former official of Audience Research Development, a news consulting firm. "We've become a mature medium, affected by the new ones coming along." As a result, he and news directors around the country say that hard decisions must be made on spending. They talk about making investments, not expenditures. Does a news operation really need a $350,000 SNG truck—assuming $350,000 is available—or could the money be better spent on something else? And the decision a news director makes, of course, is one of the things management will consider in appraising the executive's performance. (The disappearance of several companies specializing in the construction of SNG trucks suggests the decision most often made.)

None of this is to suggest that, as a species, local news is in danger of disappearing. On the contrary, it is showing signs of new dynamism, new strength, as it strives to hold its niche. Stations are adding news shows. Indeed, KBD-TV Los Angeles, with the FCC equivalent of the One Hundred Years War over its license now history and the Walt Disney Co. in control, plans to break new ground with three hours of prime time news programing, beginning in January. Fox Stations' WTTG-TV Washington is also pioneering, devoting a half hour at 11 p.m. every night to one issue, one of consuming interest to those who live in the nation's capital—illegal drugs and the havoc the related violence wreaks in the community. And then there are stations following the axiom that if you can't beat 'em, join 'em, cooperating with local cable companies in the distribution of the stations' newscasts. Covering the local news front in the 1990's, it seems, will be anything but dull, or grim.

Specifically, what are the issues and problems confronting news directors as they fight the erosion of their audiences?

Mallary and other Gannett Broadcasting executives recently visited the company's 10 television stations to determine their needs for 1990. According to Mallary, nothing was said about new and expensive hardware. Rather, the needs were basic and unglamorous.

First, a need was expressed for increased training of personnel, including the news director. David Pearce, of Gannett's Washington outlet, WUSA-TV, speaks of a need to develop multi-talented people—individuals who can report, write, produce, and serve on the assignment desk, as well as appear on air. Developing such people is one of the "creative" things Pearce says WUSA-TV has undertaken in order "to stay on top." Pearce predicts the approach on the part of local news operations generally will result in "fewer but more broadly talented people making more money."

Another conclusion the Gannett executives reached was the not surprising one (and one, ironically, that hard-nosed FCC commissioners harped on in the days of regulation when the commission was insisting on local service as a function of a station's public interest obligation) that "local stations will have to be more local. That's how to defend against cable television competition. Local programing for the city of license is something cable can't do," Mallary says. Spending resources on international stories, like the Afghanistan war, as some stations have done, then, is not something Mallary would recommend—except in cases where a station has a legitimate local angle. And there are not many of them in Afghanistan.

Jim Snyder, Post-Newsweek Stations' vice president for news, agrees there is considerably less heard these days about beating the networks at their game of covering major international stories. "The technical capability is there," he says. "And on occasion, stations can go after a story overseas. But there is much less desire on the part of local stations to make those expenditures." And, like Mallary, he says research makes it clear that "what impresses people is local coverage." There was a time, not long ago, when

stations puffed up with pride when they presented their anchor at the scene of a big story abroad—say, a summit meeting in Geneva. Yes, says Snyder, "that was grabby when it was first done. No more."

Then there is the ruckus stirred up by ABC News's use in July of a simulation when it broke the story on American diplomat Felix S. Bloch, said to have passed classified material to the Soviets. The incident troubled many news directors. Snyder said the photograph of two ABC employes posed to illustrate Bloch turning over a briefcase to a KGB agent showed "strongly how facts can be distorted." He noted there is no proof yet that Bloch passed the briefcase—and, if he did, no information on what was in it. Paul Davis, of WGN-TV Chicago, saw the incident as illustrative of the "extraordinary demand to make things visual, demand that could push you over the edge." Even radio station news directors—even one at a station owned by Capcities/ABC—are disturbed. "It hurts the credibility of everyone in the broadcast news business," says Leonard Deibert, of WMAL-AM Washington. "It was indefensible."

To a degree, the discussion among news directors of simulations is academic. Simulations are not inexpensive to do. And that fact may loom larger than other considerations in decisions by station news operations to forgo them. "Conceptually, I don't see their use as a major breach," says Alan Goldstein, acting news director of KRON-TV San Francisco. "Purists would hate it, but if I could afford it, I'd try it." He recalls conversations at the station in which he remarked: "If we only had actors, it would make a hell of a piece." He would, he says, "clearly label" the piece—something that ABC News says a technical glitch prevented it from doing in its Bloch report—"but it would have more impact than someone simply reading a story."

A number of news directors around the country cite other, more elementary things—like attracting the best and brightest young people. WGN-TV's Davis—who describes "a good young journalist as a prize"—says reporters with curiosity about the background of a story are able to give even short pieces more depth. Other news directors are concerned about even more basic matters. Rog Wellman, of KRCG-TV Jefferson City, Mo., sees "a deterioration" in the language being used on the air. "There's more use of slang, and the writing is not as crisp." Wellman says he has heard "more grammatical errors, even on the networks. It bothers me." Bill Lowe, of WHAM-AM Rochester, N.Y., a veteran of 25 years in radio, makes a similar point. He says he listens to stations on his car radio and wonders how the news people got their jobs. "On-air staffers used to be taught to talk to people, to get their attention, to speak clearly." That, apparently, is no longer the case.

WMAL's Deibert, in his review of issues confronting him and the medium, expresses concern about whether news will survive the formats of some stations and the respect—or lack of respect—it is shown. He wonders about its fate, for instance, at stations where music dominates. Even more, he is concerned about stations where management regards news "as part of show business," and where, he says, news people are used as comic "foils" by station air personalities. "I wonder what kind of credibility news has at those stations." A panel at the Radio-Television News Directors Association convention this week is devoted to the issue. It is labeled "News in the Zoo."

WMAL is not one of the radio stations that concern Deibert. The station does 23 local newscasts daily, including an hour at 5 a.m. and another hour at noon—and, Deibert says, it is "considering further expansion." The time is filled by the efforts of 10 reporters, two sports people, and weather and traffic specialists. He has, Deibert says, "a lot of support."

If problems with the nitty gritty of local news are not cause for dismay, how about something more mystical, served up by Jack Bowen, chairman of McHugh & Hoffman? He says there is "a continuing demand on the part of the public for news and information—"but," he adds, "in newer forms and in programs that stimulate higher levels of viewer interest. Viewers are bored with the old style newscast. They want something that's more relevant and more interesting and that involves them." How does one achieve that kind of "relevant" and "involving" newscast? "You need creative producers," says Bowen, "not a Chinese cook." A Chinese cook, he explains, "chops things up and puts them together quickly."

## News numbers

The following is a McHugh & Hoffman ratings analysis of Arbitron aggregate network ratings/shares for news lead-in and late news time periods on affiliates in the top five markets. Rating/shares under *L* represent lead-in half-hour (10:30-11). Those under *N* are for late news (11-11:30).

| Market | May 85 | | May 86 | | May 87 | | May 88 | | May 89 | |
|---|---|---|---|---|---|---|---|---|---|---|
| | *L* | *N* | *L* | *N* | *L* | *N* | *L* | *N* | *L* | *N* |
| New York | 40/68 | 28/61 | 41/69 | 31/65 | 36/65 | 28/60 | 36/63 | 27/59 | 35/57 | 27/55 |
| Los Angeles | 35/71 | 23/61 | 32/66 | 21/61 | 30/63 | 22/59 | 35/67 | 25/61 | 32/62 | 21/51 |
| Chicago | 45/71 | 43/71 | 45/72 | 42/68 | 42/66 | 40/66 | 44/71 | 44/75 | 44/65 | 45/69 |
| Philadelphia | 49/79 | 43/81 | 45/74 | 37/73 | 40/68 | 35/71 | 44/72 | 36/71 | 40/66 | 33/66 |
| S. Francisco | 35/70 | 24/67 | 34/69 | 26/69 | 31/68 | 21/62 | 30/62 | 20/56 | 30/58 | 19/52 |

A sign of the current times is the increased determination of station management to hold down salary increases. "In negotiating talent contracts w'h agents," says WUSA-TV's Pearce, "the reality is that one no lo. ger talks about increases large enough to change one's lifestyle." That, however, may not be entirely accurate. Industry sources say stations can still be persuaded to pay hefty salaries if the payoff is expected to be an increased rating point or two. One major-market station reportedly lured a $700,000-a-year anchor from a competing outlet with the offer of a $1 million contract. But sources say that in cases where substantial pay increases are wormed out of station management for a star, the station tends to get stingier than it would be otherwise with the spear carriers on the staff.

Then there is the recent development of cooperation among stations, odd in a business known for its fierce competitiveness, but born of the conflicting pressures felt by news directors across the country—financial austerity versus audience expectations of service, expectations the local news operations have encouraged over the years. News directors hard pressed for access to a satellite in covering a major story have found colleagues—sometimes even those who are normally their competitors—willing to make their SNG trucks available to them. Mark Effron, news director of WFSB-TV Hartford, shared the truck he had sent to Woodstock for a 20-year anniversary story with WNEV-TV Boston. Why not? "In Boston," says Effron, "WNEV-TV would make facilities available to us. It's going on all over the country." Indeed, some say the scene at the crash of the United Airlines plane at the Sioux City airport on July 19 called to mind what WGN-TV's Davis calls "a Ku flea circus," as crews shopped around for pieces of time.

Of course, not all news directors are worried about being confronted with a request for a $1 million contract. Some are not even concerned about their next satellite-delivered story. John McBreen, of KGAK-AM Gallup, N.M., has other day-to-day problems. As the head of a two-and-a-half-person staff, including himself, McBreen covers parts of four states—Utah, Colorado, Arizona and New Mexico—where 150,000 people live, including those on the Navajo reservation, the largest Indian reservation in the country. Modest as his operation is, some of McBreen's problems would not be unfamiliar to his colleagues in Boston or New York: What kind of news interests his listeners? "Do they care a' out corruption, about issues at city hall, or something else?" And with newspapers like *USA Today* showing the way to glitz and polish, he wonders how he can not only produce the news his listeners want and need but "package" it attractively. Nor is that all.

When McBreen has time to think of more cosmic things, he worries about "where radio news is going." With deregulation the order of the day, he says, he fears being told one day that the station "is out of the news business." KGAK is owned by Gallup Broadcasting, a family-owned corporation, and McBreen has worked at the station for 15 years. So he is not concerned about

Gallup. "But if they sold the station," he said, "I'd be worried."

Jim Vitak, of WBNS-AM-FM Columbus, Ohio, is another news director more familiar with pressure than glamor. The AM is one of broadcasting's pioneers; it went on the air in 1922. And like AM's generally, it is struggling. Still, the AM and FM, along with a commonly owned but separately licensed television station, are a major force in Columbus broadcasting. With a six-person staff, the radio stations churn out a respectable budget of news during the day, including a half hour, split with CBS News at 6 p.m., and 12-minute reports at 6 a.m., 7 a.m., and 8 a.m. on the AM, and two- or three-minute reports on the top of the hour on the FM. Vitak is satisfied generally with the equipment available, though he says he could use some cellular phones. And he is comfortable in a company long owned by members of a local family, the Wolfes. "The family ownership is a help," said Vitak, who has been with WBNS for 11 years. But then, sounding like McBreen, he said, "In the back of my mind, I wonder if it will always be that way."

So the surge of takeovers that has beset the broadcasting industry, like other industries in the U.S., over the past few years, has had an impact on the psyches of broadcasters far from the scene of those actions. And at those stations directly involved in takeovers, the efforts to control costs seem to be particularly pronounced. The cutbacks in personnel at the three network news operations that received considerable attention after ABC, CBS and NBC changed hands a few years ago have had their echoes at the networks' owned-and-operated stations—though not always with necessarily adverse consequences.

Richard Reingold, news director at NBC's WMAQ-TV Chicago, for instance, says "efficiencies"—which he later translated as reductions in force—had been under way over a period of time that began before General Electric's acquisition of the NBC parent, RCA Corp. But another of the station's moves, ironically, has been to reintroduce a half hour of local news at 6 p.m., following *The NBC Nightly News*. The news segment next month will replace *Inside Edition*, which in turn had replaced *USA Today*. It had supplanted the local news half hour about a year ago. WMAQ-TV will be only the second station in Chicago—Capcities/ABC's WLS-TV is the other—to broadcast local news at 6 p.m. What prompted the move? Reingold says that as a top-rated, "full-service" station, WMAQ-TV should have a newscast at 6 p.m., as well as in every other segment of the day. "Viewers expect it," he said. But Reingold offered another reason, as well: "We can control the costs of local news, and *Inside Edition* was not a big success."

(Chicago, incidentally, presents the interesting, perhaps unique, picture of a market where network affiliates are providing an independent station with competition. WMAQ-TV now offers a half-hour newscast at noon, where the Tribune Co.'s WGN-TV had long held sway for one hour in lonely splendor. And Fox Stations' WFLD(TV) now goes head-to-head with WGN-TV at 9 p.m. Each of those stations does an hour program. Thus far, at least, WGN-TV is more than holding its own on the two fronts.)

At Capcities/ABC's KGO-TV San Francisco, staffers still mutter about staff cuts that followed the takeover, cuts that they say have affected the news division's ability to perform. But Andrew Shinnick, assistant news director, is not one of those complainants. "Sure, we're trying to hold costs down, on overtime and [union] penalties," he says. And he acknowledged that budgets are tighter than they once were. But he said ABC, when it owned the station, was also strict about expenditures. "Still, when a big story breaks somewhere, like the Mexican earthquake or the oil spill in Alaska," he says, "we go. We spend a lot of money." What's more, he said, the station is producing more news programs than ever before—an additional half-hour newscast in the morning and an extensive budget of specials. There is nothing eleemosynary in that. Says Shinnick: "We're getting the costs back in advertising." News, he says, "is still a profit center."

□

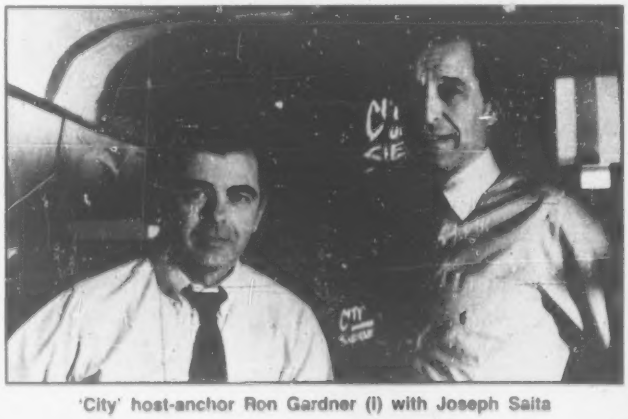
The CBS-owned stations that also suffered budget—and personnel—cuts three years ago and are operating under a more bottom-line-oriented management than in the past are more than simply making do. KCBS-TV Los Angeles, for instance, covers its vast market with a staff of up to 140. And it and WBBM-TV Chicago operate investigative units, a service some stations have given up in the interest of economy. Like the other-network-owned stations in Chicago, WBBM-TV sent a crew to Poland two weeks ago with Senator Paul Simon (D-Ill.), and will send another to London and Ireland this month with Mayor Richard M. Daley. KCBS-TV hit upon what its general manager, Robert Hyland, feels is a successful formula—"Talk walks to news." The addition of *Geraldo* at 4 p.m., combined with a change in anchors at 5 p.m., Hyland says, has helped the CBS station in its battle with KABC-TV for second place at 5 p.m.

Some stations have in fact throttled back on local news; several CBS affiliates that moved *Evening News with Dan Rather* up from 7 p.m. ET to 6:30 p.m. decided that a half hour of the local news that had been aired between 6 and 7 p.m. was expendable. WFSB(TV) made that decision about 16 months ago. But the station still airs three hours of local news during the day. And the news director, Effron, defends the cutback on journalistic grounds. "I'm more comfortable with one and a half hours [from 5 to 6:30 p.m.] than I was with two hours. I can focus more on the time available.... We're less stretched out to fill." Effron argues that the move—along with other changes, including anchor switches—helped the station solidify its position as number one in the market.

But the news in local news is in the expansion of time available for it. Several months ago, WUSA-TV Washington found itself confronted with the task of filling an hour at 4 p.m.; *Oprah* had been wooed away by WJLA-TV. Management considered its options, and tentatively decided on the show being put together as a syndicated showcase for Kenny Rogers. But that project collapsed in the spring. At that point, says WUSA-TV general manager Hank Yaggi, management began considering news. "The aim was not simply to minimize loss but to win," he said. And news, officials felt, is what the station did best. Was there a market for news—specifically WUSA-TV news— at 4 p.m.? Research—telephone surveys and focus groups—indicated there was. So on Sept. 5, WUSA-TV introduced its new one-hour newscast, with hard news, some of it supplied by CNN, medical and health features, lifestyle pieces and syndicated travel material. The new show brings to four and a half hours the amount of time the station devotes to local news. "This is an interesting market," says Yaggi. "There's a lot of news here."

The station in the Washington market that has captured the imagination of news junkies, however, is WTTG(TV). Long an independent—in the years before Metromedia sold it and other television properties to Rupert Murdoch and his Fox Stations—it broadcasts an hour of news at 10 p.m. Almost a year ago, it introduced *City Under Siege*, a nightly half-hour show following the news—and therefore in direct competition with the three network affiliates' late night news shows— and dedicated to the single story of drugs, in all of its domestic, national and international dimensions. The show is modeled on the predecessor to ABC News's *Nightline*, *America Held Hostage*. That one was anchored to the continuing story of the Iranians' seizure of the American embassy in Teheran, in 1979. And *City* was the first local news program in the country to take on a single subject five times a week. Like the show that inspired it, *City* has been a success.

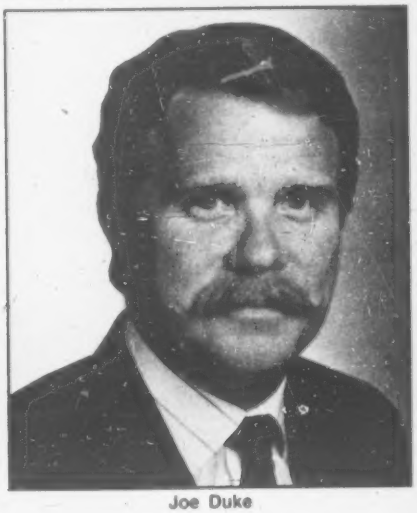
The show—conceived in a city that already in 1989 has counted



'City' host-anchor Ron Gardner (l) with Joseph Saita

Frank Yaggi

Blake Byrne



Joe Duke

more than 300 murders, most of them drug-related—contains a fair share of stories showing police kicking in doors and otherwise focusing on the grim aspects of the drug culture. But it also has positive aspects, segments on drug treatment facilities and on "profiles" of suspects in drug cases that police say have led to the capture of 29 of them. Indeed, police have credited the program with generating tips that have led to "hundreds" of arrests.

News director Joe Saitta says station officials were not sure there would be enough material for a nightly show devoted to the one subject. But on Oct. 3, *City* will celebrate its first anniversary, with a one-hour production. Making anticipation of that event particularly sweet was WTTG-TV's success in edging WJLA-TV for third place for the 11-11:30 p.m. time slot in Arbitron's July book. And the show is no longer unique; it inspired one of WTTG's Fox sister stations—KRIV(TV) Houston—in another city with a serious drug problem—to produce its own *City Under Siege*. The Houston version began airing on a nightly basis on July 10, after beginning in April as a weekly show.

As WTTG prepares to celebrate the first anniversary of *City*, KHJ-TV, another independent, on the other side of the continent, is beginning to assemble a news show that is certain to attract attention, though not necessarily imitators. Blake Byrne, president and general manager of the station, says management felt there was "a need for three hours of news in prime time. It's never been done. It's a challenge." But why is the station making the commitment? "We're the number one television market in the country," Byrne said (before backing off sufficiently to acknowledge that New York "thinks they are"), "so this is the place to try it." The show will include local, national and international news, in competition with the network affiliates' programing between 8 and 11 p.m., and will feature "at least" four anchors.

Disney, which Byrne described as "a bottom line company," expects the show to generate profits. "We won't do it at a loss," he says. And while the company does not expect the project to be profitable initially, Byrne said the hope is that it "turns the corner after a year." The show is scheduled to air on Jan. 15.

Nor is that the end of the news being generated by those involved in local news. Perhaps the most significant development is the move by stations to ally themselves with cable television systems. An example is WWL-TV New Orleans and its arrangement with the Cox Cable system that serves Orleans Parish. Beginning on Sept. 18, each station newscast will be simulcast on a cable channel, then repeated until the next newscast, with the process continuing throughout the 24 hours. One reason for such an alliance, of course, is the expectation it will generate revenues. What's more, says Joe Duke, WWL-TV news director, "it allows a dominant station to demonstrate its commitment to news in the market. It provides service for those who can't watch in the traditional time slot. "Those watching news at 2 a.m. have to be watching ours," says Duke.

Duke sees the arrangement as a kind of local version of a CNN Headline service, and is convinced there is a future for such cooperation. He says such ventures are an answer to what he regards as "the biggest danger to television news departments"—diminished resources. But it is not only stations experiencing hard times that are attracted to the concept. Balboni, even while talking of WCVB-TV's "year of growth and progress," says, "Our station is considering" entering an arrangement with cable television. "In the next five years," he says, "stations making newscasts available to local cable will be the big thing. There will be more competition in the market, and those who do it will benefit; those who don't will suffer."

All of which brings out the optimist in the new president of the Radio-Television News Directors Association, David Bartlett. "We're poised on the edge of a new surge of growth," he says, citing the entry of some independents into news programing for the first time, and some, like KHJ-TV, in an unprecedentedly major way. Then there is the developing interest in alliances between stations and the cable systems which have been eating into their audiences. That could result in stations beefing up their news staffs. So Bartlett, who sees a flattening out of RTNDA membership—it has fluctuated between 3,100 and 3,200 for the past two years—as a reflection of conditions in the field, says, hopefully, "Maybe there is a light in the gathering gloom."–LZ

***An advance, agenda and exhibitor list for the Radio-Television News Directors Association convention begins on page 58.***

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grossed in pushing itself individually and missing the opportunity to sell the band. "I haven't been able to sell it to my competitors yet," he says, "but we are missing the opportunity to awaken some people who have either deserted us or grown up in a time when we have become secondary."

KCBS(AM) is the CBS news outlet in San Francisco. Ray Barnett, vice president and general manager, is following what he termed "the CBS tradition of news excellence." The station has news bureaus in all nine counties of the Bay area, and its news staff of approximately 40 reporters is constantly out on the street reporting.

According to Ed Cavagnaro, director of news and programing, KCBS has increased its number of remote broadcasts to 75 a year. The mobile studio broadcasts from county fairs, street markets, Stanford football and basketball games, Los Angeles Raiders football games, and food and wine festivals.

"It is vital to the success of our station, given our format, to keep our pulse on the community," Barnett says. The station monitors minority and political groups, government agencies and any active group in the area.

Barnett and the news staff at KCBS are emphatic about maintaining high production and programing standards. To that end, the station continually invests in research and technological tools that they feel give them the flexibility to be creative and aggressive. Says Barnett: "The very availability of these tools aids the creative function. It frees people up to make quick decisions, it takes off the shackles." –LC

*Photos on page 75 courtesy of S.F. Convention & Visitors Bureau, Atlanta Chamber of Commerce, Dallas Convention & Visitors Bureau.*

## RADIO '89

# A TALE OF THE TOP 500

For more than seven years, adult contemporary programing has reigned as the most popular music format in America. BROADCASTING's analysis of Arbitron's 1989 spring survey of the top 50 metro service areas (MSA's) shows Adult Contemporary and its variants—Soft AC or "Lite" Adult Contemporary—are still on top, but close on their heels are stations programing Top 40 or Contemporary Hit Radio music. Album Oriented Rock placed third in this year's tally, followed next by Country music programing.

In short, this year's survey paralleled 1988's and 1987's results, but the gap between the top two formats is closing fast. Depending on how one separates the two formats, the 1989 survey puts AC out in front of CHR/Top 40 by no more than seven stations (97 AC versus 90 CHR).

In 1986, the finishing order was: AC, CHR, Easy Listening, Country and AOR. For 1985, it was AC in front, followed by CHR, Country, Easy Listening and AOR. (Country music and Easy Listening were in a virtual tie for third place in 1984, with AC and CHR/Top 40 finishing off first and second, respectively. AOR, again, placed fourth that year.)

The 1983 survey found Top 40 and AOR in a neck-and-neck finish for second place behind Adult Contemporary. Country music programing came next in popularity that year, with Easy Listening/Beautiful rounding out the top five formats.

Within each MSA, the Arbitron spring survey tallies the total average quarter-hour audience of persons (aged 12-plus), listening to broadcasts Monday through Sunday, from 6 a.m. to midnight. The survey period ran from March 30 to June 21.

While AC programing led the 500 sta-


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tions overall. CHR led in the top 10 markets. MSA's that had a format in the lead other than AC or CHR were Chicago, where WGN(AM)'s MOR and Talk formats dominated. News/Talk led in San Francisco on KGO(AM), while Philadelphia's KYW(AM) used an all news format to rank first in that market. MOR was key for Detroit's WJR(AM), while Urban Contemporary programing kept KMJQ(FM) Houston on top.

Format information is taken primarily from the 1989 BROADCASTING □ CABLE YEARBOOK. Audience survey information is supplied by Arbitron and is copyrighted by the rating service. The information may not be reprinted or used in any form by nonsubscribers to Arbitron's radio ratings service.

Listed below are the top 10 stations in the top 50 markets. Included under each market heading are the 1989 and 1988 market ranks for that market, along with the MSA's audience population. Changes in a market's total population are noted as well.

The chart on page 96 lists the markets in order of their change in population totals (1988 vs. 1989). –ATS

## New York

**1989 rank: 1** **MSA pop.: 14,056,500**
**1988 rank: 1** **MSA pop.: 14,053,600**
**Pop. increase: 2,900**

| Station | Format | Audience |
|---|---|---|
| 1 WHTZ(FM) | contemp. hit | 165,200 |
| 2 WLTW(FM) | adult contemp. | 146,500 |
| 3 WCBS-FM | oldies | 138,200 |
| 4 WINS(AM) | news | 129,400 |
| 5 WRTP-FM | beautiful music | 116,400 |
| 5 WNEW-FM | rock (AOR) | 116,400 |
| 7 WRKS-FM | urban contemp. | 112,900 |
| 8 WQHT(FM) | Top 40 | 109,700 |
| 9 WOR(AM) | info. news, talk | 102,700 |
| 10 WNSR(FM) | adult contemp., soft rock | 96,900 |

## Los Angeles

**1989 rank: 2** **MSA pop.: 9,086,100**
**1988 rank: 2** **MSA pop.: 8,831,800**
**Pop. increase: 254,300**

| Station | Format | Audience |
|---|---|---|
| 1 KPWR(FM) | contemp. hit | 118,400 |
| 2 KOST(FM) | light adult contemp. | 101,200 |
| 3 KABC(AM) | talk | 86,900 |
| 4 KIIS-FM | contemp. hit | 82,000 |
| 5 KOLZ-FM | adult contemp. | 72,100 |
| 6 KBIG(FM) | adult contemp. | 71,500 |
| 7 KJOI(FM) | easy listening | 67,600 |
| 8 KLOS(FM) | AOR | 62,600 |
| 9 KNX(AM) | all news | 54,900 |
| 10 KRTH-FM | oldies | 51,900 |

## Chicago

**1989 rank: 3** **MSA pop.: 6,704,600**
**1988 rank: 3** **MSA pop.: 6,692,400**
**Pop. increase: 12,200**

| Station | Format | Audience |
|---|---|---|
| 1 WGN(AM) | MOR, talk | 115,700 |
| 2 WGCI-FM | urban contemp. | 76,700 |
| 3 WBBM(AM) | news | 68,000 |
| 4 WLUP-FM | adult rock | 60,900 |
| 5 WJMZ(FM) | urban contemp. | 59,700 |
| 6 WYTZ(FM) | contemp. hit | 56,000 |
| 7 WBBM-FM | contemp. hit | 52,000 |
| 8 WCKG(FM) | classic rock | 51,600 |
| 9 WKQX(FM) | Top 40 | 51,000 |
| 10 WXEZ-FM | easy listening | 45,600 |

## San Francisco

**1989 rank: 4** **MSA pop.: 4,954,500**
**1988 rank: 4** **MSA pop.: 4,879,800**
**Pop. increase: 74,700**

| Station | Format | Audience |
|---|---|---|
| 1 KGO(AM) | news, talk | 59,600 |
| 2 KMEL(FM) | contemp. hit | 47,900 |
| 3 KCBS(AM) | news and info. | 39,700 |
| 4 KOIT-FM | adult contemp. | 35,800 |
| 5 KIOI(FM) | adult contemp. | 33,500 |
| 6 KFRC(AM) | classic MOR | 30,100 |
| 7 KNBR(AM) | adult contemp., talk | 30,000 |
| 8 KSAN-FM | country | 29,100 |
| 9 KRQR(FM) | AOR | 25,800 |
| 9 KABL-FM | beautiful music | 25,800 |

## Philadelphia

**1989 rank: 5** **MSA pop.: 4,084,900**
**1988 rank: 5** **MSA pop.: 4,059,600**
**Pop. increase: 25,300**

| Station | Format | Audience |
|---|---|---|
| 1 KYW(AM) | all news | 56,300 |


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| Station | Format | Audience |
|---|---|---|
| 2 WMVP-FM | AOR | 55,100 |
| 3 WUSL-FM | urban contemp | 54,400 |
| 4 WEAZ-FM | easy listening | 52,200 |
| 5 WEGX-FM | contemp hit | 49,400 |
| 6 WPEN-AM | big band, nostalgia | 46,400 |
| 7 WIOQ-FM | oldies | 42,500 |
| 8 WFIL-FM | adult contemp | 40,200 |
| 9 WMGK-FM | magic hits | 38,200 |
| 10 WYSP-FM | classic rock | 35,600 |

| Station | Format | Audience |
|---|---|---|
| 2 WZOU-FM | contemp hit | 39,400 |
| 3 WPKO-AM | talk | 39,000 |
| 4 WJIB-FM | easy listening | 37,700 |
| 5 WBZ-AM | adult contemp, news, talk | 35,200 |
| 6 WBCN-FM | rock (AOR) | 34,800 |
| 7 WMJX-FM | adult contemp | 28,100 |
| 8 WHDH-AM | talk | 27,600 |
| 9 WSSH-FM | adult contemp | 23,600 |
| 10 WODS-FM | oldies | 21,900 |

| Station | Format | Audience |
|---|---|---|
| 2 WGAY-FM | easy listening | 32,100 |
| 3 WMZQ-FM | country | 30,000 |
| 4 WMAL-AM | personality, MOR | 28,500 |
| 5 WKYS-FM | urban contemp | 27,100 |
| 6 WAFI-FM | contemp hit | 25,200 |
| 7 WRQX-FM | Top 40 | 22,700 |
| 8 WTOP-AM | all news | 21,900 |
| 9 WASH-FM | adult contemp | 21,600 |
| 10 WWDC-FM | AOR | 20,300 |

## Detroit

**1989 rank: 6** **MSA pop.: 3,570,000**
**1988 rank: 6** **MSA pop.: 3,576,200**
**Pop. decrease: –6,200**

| Station | Format | Audience |
|---|---|---|
| 1 WJR-AM | MOR, news, talk | 68,400 |
| 2 WJLB-FM | Black contemp | 54,700 |
| 3 WJOI-FM | easy listening | 50,000 |
| 4 WWJ-AM | all news | 45,200 |
| 5 WDFX-FM | contemp hit | 43,100 |
| 6 WWWW-FM | modern country | 38,900 |
| 7 WCZY-FM | contemp hit | 36,600 |
| 8 WLLZ-FM | AOR | 31,800 |
| 9 WCSX-FM | classic rock | 30,400 |
| 10 WHYT-FM | contemp hit | 28,400 |

## Dallas-Ft. Worth

**1989 rank: 8** **MSA pop.: 3,111,900**
**1988 rank: 8** **MSA pop.: 3,062,600**
**Pop. increase: 49,300**

| Station | Format | Audience |
|---|---|---|
| 1 KVIL-FM | adult contemp | 47,900 |
| 2 KPLX-FM | country | 41,400 |
| 3 KBOS-FM | country | 39,100 |
| 4 WBAP-AM | country | 37,600 |
| 5 KKDA-FM | urban contemp | 33,800 |
| 6 KEGL-FM | contemp hit | 25,300 |
| 7 KRLD-AM | news, sports | 24,800 |
| 8 KDMZ-FM | urban contemp | 24,700 |
| 9 KHYI-FM | contemp hit | 24,500 |
| 10 KMEZ-FM | urban contemp | 22,700 |

## Houston-Galveston

**1989 rank: 10** **MSA pop.: 2,958,400**
**1988 rank: 10** **MSA pop.: 2,997,900**
**Pop. decrease: –39,500**

| Station | Format | Audience |
|---|---|---|
| 1 KMJQ-FM | urban contemp | 50,000 |
| 2 KLTR-FM | country | 44,900 |
| 3 KLOL-FM | AOR | 38,300 |
| 4 KIKK-FM | modern country | 35,800 |
| 5 KKBQ-FM | contemp hit | 35,600 |
| 6 KODA-FM | easy listening | 32,500 |
| 7 KTRH-AM | news, sports, info | 31,600 |
| 8 KRBE-FM | contemp hit | 30,100 |
| 9 KLTR-FM | adult contemp | 23,000 |
| 10 KQUE-FM | MOR | 20,900 |

## Boston

**1989 rank: 7** **MSA pop.: 3,176,000**
**1988 rank: 7** **MSA pop.: 3,183,800**
**Pop. decrease: –7,800**

| Station | Format | Audience |
|---|---|---|
| 1 WXKS-FM | contemp hit | 45,800 |

## Washington

**1989 rank: 9** **MSA pop.: 3,077,200**
**1988 rank: 9** **MSA pop.: 3,006,900**
**Pop. increase: 70,300**

| Station | Format | Audience |
|---|---|---|
| 1 WPGC-FM | contemp hit | 34,600 |

## Miami-Ft. Laud.-Hollywood

**1989 rank: 11** **MSA pop.: 2,645,200**
**1988 rank: 11** **MSA pop.: 2,595,900**
**Pop. increase: 49,300**

| Station | Format | Audience |
|---|---|---|
| 1 WHQT-FM | contemp hit | 48,700 |


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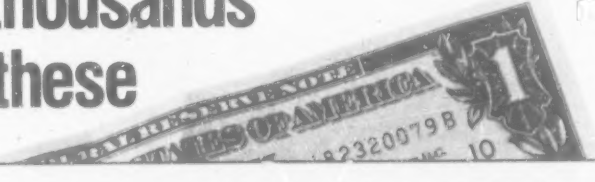

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| Station | Format | Audience |
|---|---|---|
| 2 WLYF(FM) | beautiful music | 47,100 |
| 3 WMXJ(FM) | oldies | 27,600 |
| 4 WPOW(FM) | contemp. hit | 26,800 |
| 5 WIOD(AM) | talk, news, sports | 25,300 |
| 6 WHYI-FM | Top 40 | 25,200 |
| 7 WQBA(AM) | Span. news/talk/entertain. | 23,700 |
| 8 WCMQ(FM) | adult contemp., Spanish | 20,900 |
| 9 WAQI(AM) | Span. news/talk/entertain. | 20,500 |
| 10 WGTR(FM) | compact disk, AOR | 18,800 |

## Nassau-Suffolk (Long Island)

**1989 rank: 12** **MSA pop.: 2,237,400**
**1988 rank: 12** **MSA pop.: 2,244,600**
**Pop. decrease: –7,200**

| Station | Format | Audience |
|---|---|---|
| 1 WALK-FM | adult contemp. | 32,700 |
| 2 WHTZ(FM) | contemp. hit | 26,700 |
| 3 WBLI(FM) | contemp. hit | 22,100 |
| 4 WBAB-FM | AOR | 20,100 |
| 5 WCBS-FM | oldies | 19,500 |
| 6 WLTW(FM) | adult contemp. | 15,700 |
| 7 WCBS(AM) | all news | 14,800 |
| 8 WNEW-FM | rock (AOR) | 13,000 |
| 9 WXRK(FM) | rock (AOR) | 12,700 |
| 10 WKJY(FM) | adult contemp. | 12,600 |

## Atlanta

**1989 rank: 13** **MSA pop.: 2,219,200**
**1988 rank: 13** **MSA pop.: 2,117,200**
**Pop. increase: 102,000**

| Station | Format | Audience |
|---|---|---|
| 1 WVEE(FM) | urban contemp. | 38,800 |
| 2 WSB-FM | adult contemp. | 37,600 |
| 3 WAPW(FM) | contemp. hit | 36,500 |
| 4 WPCH(FM) | easy listening | 31,600 |
| 5 WKHX-FM | country | 30,200 |
| 6 WSB(AM) | adult contemp. | 28,600 |
| 7 WKLS-FM | AOR | 22,500 |
| 8 WZGC(FM) | contemp. hit | 22,400 |
| 9 WFOX(FM) | adult contemp. | 20,400 |
| 10 WYAY(FM) | country | 19,500 |

## Seattle-Tacoma

**1989 rank: 14** **MSA pop.: 2,131,400**
**1988 rank: 14** **MSA pop.: 2,088,600**
**Pop. increase: 42,800**

| Station | Format | Audience |
|---|---|---|
| 1 KIRO(AM) | news, sports, talk | 34,100 |
| 2 KUBE(FM) | contemp. hit | 24,900 |
| 3 KPLZ(FM) | contemp. hit | 24,600 |
| 4 KOMO(AM) | adult contemp. | 21,400 |
| 5 KBRD(FM) | beautiful music | 16,800 |
| 6 KISW(FM) | rock (AOR) | 16,600 |
| 7 KXRX(FM) | adult rock | 14,600 |
| 8 KMPS-FM | country | 14,500 |
| 9 KING-FM | classical | 13,200 |
| 10 KBSG(FM) | oldies | 12,600 |

## St. Louis

**1989 rank: 15** **MSA pop.: 2,037,500**
**1988 rank: 15** **MSA pop.: 2,028,000**
**Pop. increase: 9,500**

| Station | Format | Audience |
|---|---|---|
| 1 KMOX(AM) | news, info, talk, sport | 79,300 |
| 2 KSHE(FM) | heritage adult rock | 36,300 |
| 3 KEZK-FM | easy listening | 30,200 |
| 4 WKBQ(FM) | contemp. hit | 22,900 |
| 5 WIL-FM | contemp. country | 21,700 |
| 6 KMJM(FM) | urban contemp. | 21,200 |
| 7 KLOU(FM) | contemp. hit | 19,300 |
| 8 KSD-FM | classic rock | 19,200 |
| 9 KYKY(FM) | adult contemp. | 17,700 |
| 10 KRJY(FM) | adult contemp. | 9,500 |

## San Diego

**1989 rank: 16** **MSA pop.: 1,985,100**
**1988 rank: 19** **MSA pop.: 1,901,900**
**Pop. increase: 83,200**

| Station | Format | Audience |
|---|---|---|
| 1 KGB-FM | rock (AOR) | 30,800 |
| 2 KKLQ-FM | MOR | 28,300 |
| 3 KFMB(AM) | full service AC | 23,500 |
| 4 KJQY(FM) | lite and easy | 23,100 |
| 5 KSON-FM | country | 20,900 |
| 5 KSDO(AM) | news, talk | 20,900 |
| 7 KFMB-FM | contemp. young adult | 19,900 |
| 8 XETRA-FM | modern AOR | 16,200 |
| 9 KYXY(FM) | adult contemp. | 12,600 |
| 10 KKYY(FM) | adult contemp. | 12,300 |

## Baltimore

**1989 rank: 17** **MSA pop.: 1,975,900**
**1988 rank: 17** **MSA pop.: 1,953,100**
**Pop. increase: 22,800**

| Station | Format | Audience |
|---|---|---|
| 1 WBAL(AM) | personality, news, talk | 34,900 |
| 2 WLIF(FM) | contemp. easy listening | 31,300 |
| 3 WXYV(FM) | urban contemp. | 27,700 |
| 4 WWMX(FM) | adult contemp. | 26,600 |
| 5 WIYY(FM) | AOR | 24,300 |
| 6 WPOC(FM) | today's country | 23,700 |
| 7 WBSB(FM) | mass appeal contemp. | 21,600 |
| 8 WQSR(FM) | oldies | 10,100 |
| 9 WCBM(AM) | oldies | 9,500 |
| 10 WYST-FM | lite and easy favorites | 8,500 |

## Pittsburgh

**1989 rank: 18** **MSA pop.: 1,964,400**
**1988 rank: 16** **MSA pop.: 1,986,400**
**Pop. decrease: –22,000**

| Station | Format | Audience |
|---|---|---|
| 1 KDKA(AM) | MOR, talk | 52,100 |
| 2 WBZZ(FM) | Top 40 | 36,500 |
| 3 WSHH(FM) | easy listening | 35,000 |
| 4 WWSW-FM | classic hits, 60s and 70s | 26,900 |
| 5 WDVE(FM) | AOR | 26,400 |
| 6 WAMO-FM | urban contemp. | 20,500 |
| 7 WLTJ(FM) | adult contemp. | 17,400 |
| 8 WMYG(FM) | classic rock | 16,200 |
| 9 WDSY(FM) | modern country | 15,400 |
| 10 WTAE(AM) | talk | 14,500 |

## Minneapolis-St. Paul

**1989 rank: 19** **MSA pop.: 1,944,800**
**1988 rank: 18** **MSA pop.: 1,936,500**
**Pop. increase: 8,300**

| Station | Format | Audience |
|---|---|---|
| 1 WCCO(AM) | variety, personality | 57,900 |
| 2 KQRS-FM | AOR | 28,500 |
| 3 KSTP-FM | adult contemp. | 27,100 |
| 4 WLTE(FM) | soft adult contemp. | 26,500 |
| 5 WLOL(FM) | contemp. hit | 24,800 |
| 6 KDWB-FM | contemp. hit | 24,000 |
| 7 KEEY-FM | adult contemp. | 21,600 |
| 8 KQQL(FM) | oldies | 15,900 |
| 9 KTCZ-FM | adult album | 14,900 |
| 10 KLXK(FM) | contemp. hit | 13,800 |

## Anaheim-Santa Ana

**1989 rank: 20** **MSA pop.: 1,896,100**
**1988 rank: 20** **MSA pop.: 1,849,400**
**Pop. increase: 46,700**

| Station | Format | Audience |
|---|---|---|
| 1 KQLZ-FM | lite adult contemp. | 22,700 |
| 2 KBIG(FM) | adult contemp. | 22,000 |
| 3 KLOS(FM) | AOR | 19,300 |
| 4 KIIS-FM | contemp. hit | 19,000 |
| 5 KOST(FM) | adult contemp. | 17,300 |
| 6 KABC(AM) | talk | 16,800 |
| 7 KPWR(FM) | contemp. hit | 15,900 |
| 8 KRTH-FM | oldies | 15,700 |
| 9 KNX(AM) | all news | 11,600 |
| 10 KMPC(AM) | MOR | 10,700 |

## Tampa-St. Pete.-Clearwater

**1989 rank: 21** **MSA pop.: 1,756,400**
**1988 rank: 22** **MSA pop.: 1,701,000**
**Pop. increase: 55,400**

| Station | Format | Audience |
|---|---|---|
| 1 WRBQ-FM | contemp. hit | 47,400 |
| 2 WQYK-FM | country | 25,300 |
| 3 WWRM(FM) | soft adult contemp. | 24,300 |
| 4 WYNF(FM) | country | 22,100 |


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# Changes in radio market populations

The list below ranks Arbitron's Metro Service Areas (MSAs) in descending order, according to the total increase in MSA population.

| Rnk | Market | 1988 MSA pop. | 1989 MSA pop. | total change | % change |
|---|---|---|---|---|---|
| 2 | Los Angeles | 8,831,800 | 9,086,100 | 254,300 | 2.88 |
| 13 | Atlanta | 2,117,200 | 2,219,200 | 102,000 | 4.82 |
| 35 | Riverside-San Bernardino | 978,900 | 1,074,800 | 95,900 | 9.80 |
| 16 | San Diego | 1,901,900 | 1,985,100 | 83,200 | 4.37 |
| 4 | San Francisco | 4,879,800 | 4,954,500 | 74,700 | 1.53 |
| 9 | Washington | 3,006,900 | 3,077,200 | 70,300 | 2.34 |
| 23 | Phoenix | 1,625,000 | 1,683,300 | 58,300 | 3.59 |
| 21 | Tampa-St. Ptrsbrg-Clwtr | 1,701,000 | 1,756,400 | 55,400 | 3.26 |
| 40 | Hrtfrd-New Britain-Middltn | 915,000 | 969,100 | 54,100 | 5.91 |
| 44 | Orlando | 773,100 | 826,000 | 52,900 | 6.84 |
| 11 | Miami-Ft. Laudrdl-Hollywd | 2,595,900 | 2,645,200 | 49,300 | 1.90 |
| 8 | Dallas-Ft. Worth | 3,062,600 | 3,111,900 | 49,300 | 1.61 |
| 20 | Anaheim-Santa Ana | 1,849,400 | 1,896,100 | 46,700 | 2.53 |
| 31 | Sacramento | 1,113,800 | 1,157,300 | 43,500 | 3.91 |
| 14 | Seattle-Tacoma | 2,088,600 | 2,131,400 | 42,800 | 2.05 |
| 32 | Nrflk-Va. Bch-Nwprt Nws | 1,088,200 | 1,115,200 | 27,000 | 2.48 |
| 5 | Philadelphia | 4,059,600 | 4,084,900 | 25,300 | 0.62 |
| 17 | Baltimore | 1,953,100 | 1,975,900 | 22,800 | 1.17 |
| 24 | Denver-Boulder | 1,570,700 | 1,592,800 | 22,100 | 1.41 |
| 47 | Nashville | 786,200 | 807,400 | 21,200 | 2.70 |
| 27 | Kansas City | 1,264,500 | 1,279,200 | 14,700 | 1.16 |
| 25 | Portland, Ore. | 1,319,900 | 1,334,200 | 14,300 | 1.08 |
| 41 | Charlotte-Gastna-Rck. Hill | 895,400 | 909,600 | 14,200 | 1.59 |
| 3 | Chicago | 6,692,400 | 6,704,600 | 12,200 | 0.18 |
| 45 | Monmouth-Ocean, N.J. | 813,100 | 824,300 | 11,200 | 1.38 |
| 29 | San Jose | 1,187,900 | 1,198,600 | 10,700 | 0.90 |
| 42 | Memphis | 868,300 | 878,900 | 10,600 | 1.20 |
| 33 | Columbus, Ohio | 1,077,900 | 1,088,000 | 10,100 | 0.94 |
| 28 | Provdnce-Warwick-Pawtckt | 1,249,400 | 1,259,400 | 10,000 | 0.80 |
| 15 | St. Louis | 2,028,000 | 2,037,500 | 9,500 | 0.47 |
| 36 | San Antonio | 1,018,800 | 1,027,900 | 9,100 | 0.89 |
| 19 | Minneapolis-St. Paul | 1,936,500 | 1,944,800 | 8,300 | 0.43 |
| 37 | Indianapolis | 1,001,900 | 1,009,100 | 7,200 | 0.72 |
| 50 | Greensboro-WS-High Pt | 768,100 | 771,900 | 3,800 | 0.49 |
| 48 | Dayton | 798,400 | 802,200 | 3,800 | 0.48 |
| 1 | New York | 14,053,600 | 14,056,500 | 2,900 | 0.02 |
| 30 | Cincinnati | 1,162,700 | 1,165,500 | 2,800 | 0.24 |
| 43 | Rochester, N.Y. | 830,200 | 832,200 | 2,000 | 0.24 |
| 38 | Salt Lake City-Ogden-Provo | 1,000,400 | 999,300 | -1,100 | -0.11 |
| 39 | Buffalo-Niagara Falls | 999,700 | 995,600 | -4,100 | -0.41 |
| 49 | Louisville | 795,800 | 791,500 | -4,300 | -0.54 |
| 6 | Detroit | 3,576,200 | 3,570,000 | -6,200 | -0.17 |
| 26 | Milwaukee-Racine | 1,297,900 | 1,291,500 | -6,400 | -0.49 |
| 46 | Oklahoma City | 825,400 | 818,800 | -6,600 | -0.80 |
| 12 | Nassau-Suffolk (L.I.) | 2,244,600 | 2,237,400 | -7,200 | -0.32 |
| 7 | Boston | 3,183,800 | 3,176,000 | -7,800 | -0.24 |
| 22 | Cleveland | 1,764,200 | 1,754,500 | -9,700 | -0.55 |
| 34 | New Orleans | 1,097,500 | 1,085,200 | -12,300 | -1.12 |
| 18 | Pittsburgh | 1,986,400 | 1,964,400 | -22,000 | -1.11 |
| 10 | Houston-Galveston | 2,997,900 | 2,958,400 | -39,500 | -1.32 |

| Station | Format | Audience |
|---|---|---|
| 5. WDUV(FM) | beautiful music | 21,700 |
| 6. WUSA-FM | adult contemp. | 19,100 |
| 7. WNLT(FM) | adult contemp. | 18,400 |
| 8. WFLA(AM) | news, talk | 13,800 |
| 9. WDAE(AM) | MOR | 12,600 |
| 10. WFLZ-FM | classic rock | 11,300 |

## Cleveland

**1989 rank: 22** **MSA pop.: 1,754,500**
**1988 rank: 21** **MSA pop.: 1,764,200**
**Pop. decrease: -9,700**

| Station | Format | Audience |
|---|---|---|
| 1. WMMS(FM) | contemp. hit | 35,000 |
| 2. WLTF(FM) | adult contemp. | 29,300 |
| 3. WNCX(FM) | classic rock | 23,800 |
| 4. WOAL(FM) | easy listening | 22,600 |
| 5. WMJI(FM) | adult contemp. | 22,500 |
| 6. WDOK(FM) | soft favorites | 21,500 |
| 7. WZAK(FM) | urban contemp. | 20,800 |
| 8. WGAR-FM | contemp. country | 17,800 |
| 9. WWWE(AM) | news, talk, sports | 14,900 |
| 10. WRMR(AM) | MOR | 14,800 |

## Phoenix

**1989 rank: 23** **MSA pop.: 1,683,300**
**1988 rank: 23** **MSA pop.: 1,625,000**
**Pop. increase: 58,300**

| Station | Format | Audience |
|---|---|---|
| 1. KNIX-FM | country | 30,800 |
| 2. KZZP-FM | contemp. hit | 25,500 |
| 3. KTAR(AM) | news, talk | 22,500 |
| 4. KUPD-FM | AOR | 21,900 |
| 5. KMEO-FM | easy listening | 18,300 |
| 6. KKLT-FM | adult contemp. | 15,600 |
| 7. KSLX(FM) | oldies | 12,900 |
| 8. KOY-FM | contemp. hit | 12,600 |
| 9. KDKB(FM) | rock (AOR) | 9,600 |
| 10. KFYI(AM) | news, talk | 9,500 |

## Denver-Boulder

**1989 rank: 24** **MSA pop.: 1,592,800**
**1988 rank: 24** **MSA pop.: 1,570,700**
**Pop. increase: 22,100**

| Station | Format | Audience |
|---|---|---|
| 1 KBCO-FM | adult AOR | 22,400 |
| 2 KXKL-FM | oldies | 21,400 |
| 3 KRXK-FM | contemp. hit | 19,900 |
| 4 KYGO(FM) | country | 19,300 |
| 5 KOSI(FM) | easy listening | 18,600 |
| 6 KAZY(FM) | AOR | 18,500 |
| 7 KOA(AM) | news, talk, sports | 16,400 |
| 8 KQKS(FM) | CHR/Top 40 | 14,500 |
| 9 KMJI(FM) | adult contemp. | 12,500 |
| 10 KRFX(FM) | CHR/Top 40 | 11,700 |

## Milwaukee-Racine

**1989 rank: 26** **MSA pop.: 1,291,500**
**1988 rank: 26** **MSA pop.: 1,297,900**
**Pop. decrease: –6,400**

| Station | Format | Audience |
|---|---|---|
| 1 WTMJ(AM) | MOR | 29,900 |
| 2 WKTI(FM) | Top 40 | 24,700 |
| 3 WOKY(AM) | MOR | 16,400 |
| 4 WMIL(FM) | country | 15,900 |
| 5 WLUM-FM | contemp. hit | 14,900 |
| 6 WKLH(FM) | classic rock | 14,800 |
| 7 WEZW(FM) | easy listening | 14,400 |
| 8 WLZR-FM | AOR | 13,700 |
| 9 WZTR(FM) | oldies | 10,600 |
| 10 WLTQ(FM) | light adult contemp. | 10,000 |

## Providence-Warwick-Pawtcket.

**1989 rank: 28** **MSA pop.: 1,259,400**
**1988 rank: 28** **MSA pop.: 1,249,400**
**Pop. increase: 10,000**

| Station | Format | Audience |
|---|---|---|
| 1 WPRO-FM | contemp. hit | 31,500 |
| 2 WHJY(FM) | AOR | 24,000 |
| 3 WLKW-FM | easy listening | 23,600 |
| 4 WWLI(FM) | light adult contemp. | 15,600 |
| 5 WHJJ(AM) | news, talk | 12,900 |
| 6 WPRO(AM) | adult contemp. | 12,300 |
| 7 WWKX(FM) | urban contemp. | 10,900 |
| 8 WSNE(FM) | adult contemp. | 10,600 |
| 9 WQDS(FM) | oldies | 9,500 |
| 10 WBRU(FM) | AOR, progressive rock | 7,100 |

## Portland, Ore.

**1989 rank: 25** **MSA pop.: 1,334,200**
**1988 rank: 25** **MSA pop.: 1,319,900**
**Pop. increase: 14,300**

| Station | Format | Audience |
|---|---|---|
| 1 KXRZ(FM) | contemp. hit | 18,700 |
| 2 KKCW(FM) | light AOR | 18,000 |
| 3 KEX(AM) | adult contemp. | 15,700 |
| 4 KINK(FM) | contemp. album | 14,300 |
| 5 KUPL-FM | country | 13,700 |
| 6 KGON(FM) | rock (AOR) | 13,300 |
| 6 KXL(AM) | news, talk | 13,300 |
| 8 KXYQ(FM) | contemp. hit | 13,000 |
| 9 KXL-FM | easy listening | 10,300 |
| 10 KKSN-FM | oldies | 8,500 |

## Kansas City

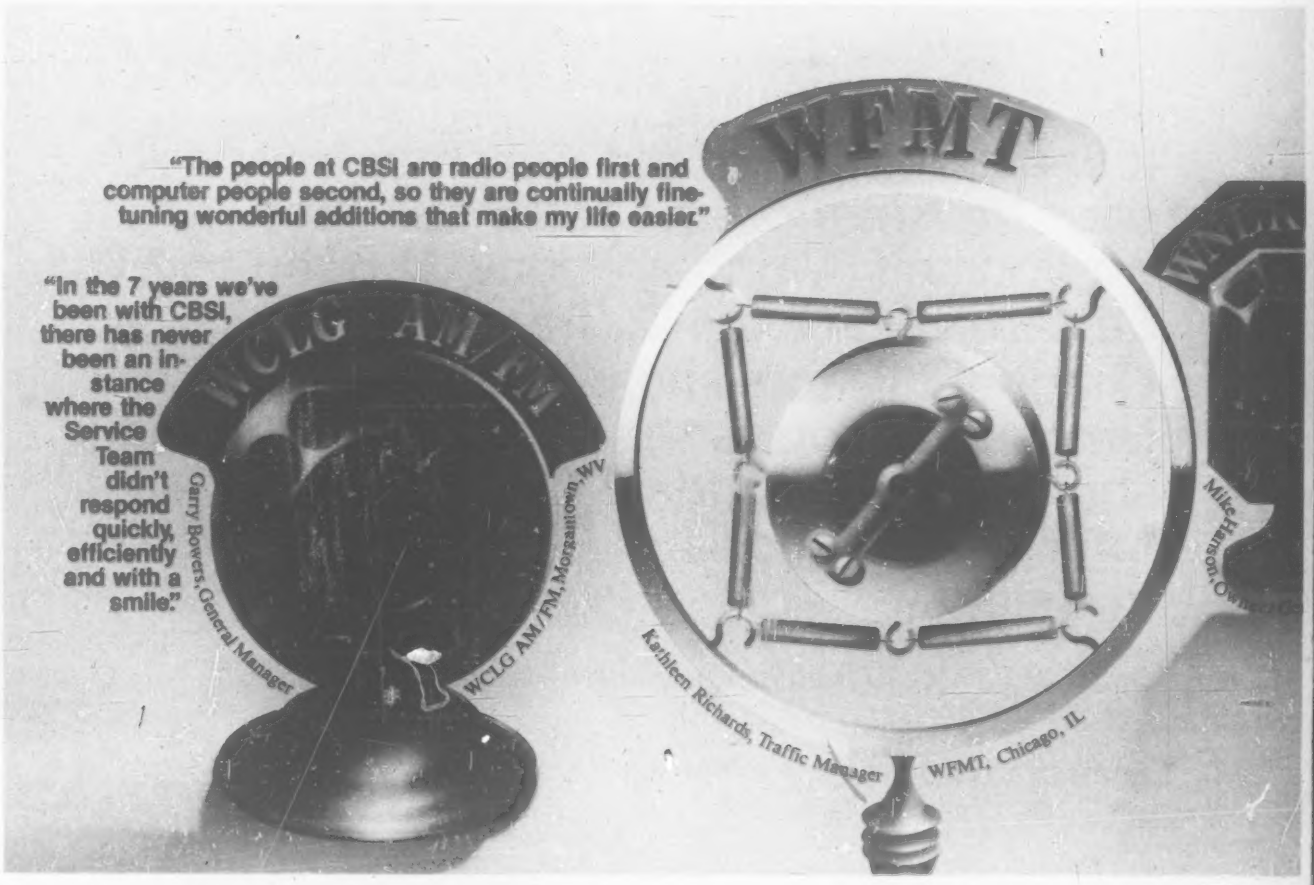
**1989 rank: 27** **MSA pop.: 1,279,200**
**1988 rank: 27** **MSA pop.: 1,264,500**
**Pop. increase: 14,700**

| Station | Format | Audience |
|---|---|---|
| 1 WDAF(AM) | country | 34,100 |
| 2 KBEQ-FM | Top 40 | 16,300 |
| 3 KFKF-FM | country | 15,900 |
| 4 KXXR-FM | contemp. hit | 14,700 |
| 5 KMBZ(AM) | news, info, talk | 14,100 |
| 6 KCMO(AM) | talk, news | 13,300 |
| 7 KMBR(FM) | easy listening | 12,900 |
| 8 KCPW(FM) | contemp. hit | 11,800 |
| 9 KPRS(FM) | urban contemp. | 11,500 |
| 10 KYYS(FM) | rock | 10,300 |

## San Jose

**1989 rank: 29** **MSA pop.: 1,193,600**
**1988 rank: 29** **MSA pop.: 1,187,900**
**Pop. increase: 10,700**

| Station | Format | Audience |
|---|---|---|
| 1 KGO(AM) | news, talk | 16,900 |
| 2 KBAY(FM) | easy listening | 13,700 |
| 3 KARA(FM) | adult contemp. | 10,700 |
| 4 KOME(FM) | AOR | 10,300 |
| 5 KEZR(FM) | adult contemp. | 9,100 |
| 6 KWSS(FM) | contemp. hit | 9,000 |
| 7 KHQT(FM) | easy listening | 8,400 |
| 8 KSJO(FM) | AOR | 8,100 |
| 9 KSAN-FM | country | 7,700 |
| 10 KCBS(AM) | news and info | 7,500 |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Garry Bowers, General Manager
WCLG AM/FM, Morgantown, WV
Kathleen Richards, Traffic Manager
WFMT, Chicago, IL
Mike Hahn, Owner

## Cincinnati

**1989 rank: 30** — **MSA pop.: 1,165,500**
**1988 rank: 30** — **MSA pop.: 1,162,700**
**Pop. increase: 2,800**

| Station | Format | Audience |
|---|---|---|
| 1 WLW(AM) | full service AC | 25,500 |
| 2 WKRQ(FM) | contemp hit | 22,800 |
| 3 WEBN(FM) | AOR | 20,000 |
| 4 WAEZ(FM) | beautiful music | 19,200 |
| 5 WMKF(FM) | adult contemp | 17,400 |
| 6 WRRM(FM) | adult contemp | 13,700 |
| 7 WOFX(FM) | classic hits | 12,900 |
| 8 WKRC(AM) | adult contemp | 10,800 |
| 9 WUBE(FM) | contemp country | 10,300 |
| 10 WBLZ(FM) | urban contemp | 9,300 |

## Norfolk-Va. Beach-Newport News

**1989 rank: 32** — **MSA pop.: 1,115,200**
**1988 rank: 33** — **MSA pop.: 1,088,200**
**Pop. increase: 27,000**

| Station | Format | Audience |
|---|---|---|
| 1 WAFX(FM) | country, fam | 24,000 |
| 2 WCMS(AM) | country | 19,000 |
| 3 WFOG(FM) | easy listening | 16,500 |
| 4 WNIS(FM) | contemp hit | 15,800 |
| 5 WOWI(FM) | black adult contemp | 14,900 |
| 6 WNOR(FM) | classic rock, AOR | 13,400 |
| 7 WMYK(FM) | urban contemp | 11,500 |
| 8 WJOI(FM) | adult contemp | 10,400 |
| 9 WCTY(FM) | adult contemp | 9,700 |
| 9 WMGE(FM) | adult contemp | 9,700 |

## New Orleans

**1989 rank: 34** — **MSA pop.: 1,085,200**
**1988 rank: 32** — **MSA pop.: 1,097,500**
**Pop. decrease: –12,300**

| Station | Format | Audience |
|---|---|---|
| 1 WEZB(FM) | Top 40 | 25,000 |
| 2 WQUE-FM | contemp hit | 20,000 |
| 3 WYLD-FM | urban contemp, news | 10,900 |
| 4 WLTS-FM | adult contemp, lite rock | 15,800 |
| 5 WBYU(AM) | big band, swing, ballads | 10,900 |
| 6 WLMG(FM) | adult contemp | 10,200 |
| 7 WWL(AM) | news, country | 9,800 |
| 8 WRNO-FM | contemp hit, AOR, oldies | 9,700 |
| 9 WBOK(AM) | urban contemp, religious | 9,500 |
| 10 WQKW-FM | AOR | 7,800 |

## Sacramento

**1989 rank: 31** — **MSA pop.: 1,157,300**
**1988 rank: 31** — **MSA pop.: 1,113,800**
**Pop. increase: 43,500**

| Station | Format | Audience |
|---|---|---|
| 1 KFBK(AM) | news, talk | 16,000 |
| 2 KCTC(FM) | beautiful music | 15,400 |
| 3 KSFM(FM) | contemporary | 13,300 |
| 4 KRAK-FM | modern country | 13,600 |
| 5 KHQA-FM | adult contemp | 13,500 |
| 6 KZAP(FM) | AOR | 12,600 |
| 7 KRXQ(FM) | AOR | 11,200 |
| 8 KHYL(FM) | oldies | 9,900 |
| 9 KRAK(AM) | modern country | 9,400 |
| 10 KQPT-FM | religious | 8,500 |

## Columbus, Ohio

**1989 rank: 33** — **MSA pop.: 1,088,000**
**1988 rank: 34** — **MSA pop.: 1,077,900**
**Pop. increase: 10,100**

| Station | Format | Audience |
|---|---|---|
| 1 WNCI(FM) | adult contemp | 28,500 |
| 2 WSNY-FM | adult contemp | 19,200 |
| 3 WJYD(FM) | rock | 17,100 |
| 4 WBNS-FM | easy listening | 13,500 |
| 5 WTVN(AM) | adult contemp | 12,500 |
| 6 WHOK(FM) | country | 10,000 |
| 7 WKTT(FM) | Top 40 | 9,700 |
| 8 WMGG(FM) | classic rock | 9,300 |
| 9 WVKO(AM) | urban contemp | 7,000 |
| 10 WMNS(AM) | country | 4,700 |

## Riverside-San Bernardino

**1989 rank: 35** — **MSA pop.: 1,074,800**
**1988 rank: 39** — **MSA pop.: 978,900**
**Pop. increase: 95,900**

| Station | Format | Audience |
|---|---|---|
| 1 KDUO(FM) | easy listening | 16,500 |
| 2 KGGI(FM) | Top 40 | 14,100 |
| 3 KOLZ-FM | lite AC | 13,500 |
| 4 KRTH-FM | oldies | 9,700 |
| 5 KOST(FM) | adult contemp | 9,200 |
| 6 KJOS(FM) | AOR | 8,700 |
| 7 (FI)AM) | all talk | 7,800 |
| 8 KCAL-FM | rock (AOR) | 7,000 |
| 9 KNX(AM) | all news | 6,900 |
| 10 KIIS-FM | Top 40 | 6,700 |


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## San Antonio

**1989 rank: 36** — **MSA pop.: 1,027,900**
**1988 rank: 35** — **MSA pop.: 1,018,800**
**Pop. increase: 9,100**

| Station | Format | Audience |
|---|---|---|
| 1. KCYY(FM) | country | 16.200 |
| 2. KITY(FM) | contemp. hit | 15.000 |
| 3. KSMG(FM) | adult contemp. | 12.400 |
| 4. KTFM(FM) | contemp. hit | 11.600 |
| 4. WOAI(AM) | news, talk | 11.600 |
| 6. KAJA(FM) | contemp. country | 10.800 |
| 7. KKYX(AM) | country | 10.300 |
| 8. KCOR(AM) | Spanish | 10.000 |
| 9. KMMX-FM | adult contemp. | 9.900 |
| 9. KISS(FM) | AOR | 9.900 |

## Salt Lake City-Ogden-Provo

**1989 rank: 38** — **MSA pop.: 999,300**
**1988 rank: 37** — **MSA pop.: 1,000,400**
**Pop. decrease: -1,100**

| Station | Format | Audience |
|---|---|---|
| 1. KKAT(FM) | modern country | 15.200 |
| 2. KSOP-FM | modern country | 12.100 |
| 3. KSFI(FM) | easy listening | 12.000 |
| 3. KISN(FM) | adult contemp. | 12.000 |
| 5. KCPX-FM | contemp. hit | 11.700 |
| 6. KSL(AM) | info, news, talk | 10.900 |
| 7. KRSP-FM | AOR | 8.600 |
| 8. KBER(FM) | adult contemp. | 8.100 |
| 9. KLCY-FM | contemp. | 6.000 |
| 10. KLZX(FM) | rock(AOR) | 5.400 |

## Hartford-New Brtn.-Middltwn.

**1989 rank: 40** — **MSA pop.: 969,100**
**1988 rank: 40** — **MSA pop.: 915,000**
**Pop. increase: 54,100**

| Station | Format | Audience |
|---|---|---|
| 1. WTIC(AM) | full service AC | 27.600 |
| 2. WTIC-FM | contemp. hit | 23.700 |
| 3. WRCH-FM | easy listening | 15.700 |
| 4. WWYZ(FM) | adult contemp. | 12.900 |
| 5. WHCN(FM) | AOR + | 10.600 |
| 6. WDRC-FM | oldies | 10.200 |
| 7. WIOF(FM) | magic music | 9.700 |
| 8. WCCC-FM | AOR | 8.900 |
| 9. WKSS(FM) | contemp. hit | 7.000 |
| 10. WNEZ(AM) | MOR | 5.400 |

## Indianapolis

**1989 rank: 37** — **MSA pop.: 1,009,100**
**1988 rank: 36** — **MSA pop.: 1,001,900**
**Pop. increase: 7,200**

| Station | Format | Audience |
|---|---|---|
| 1. WFBQ(FM) | AOR | 27.800 |
| 2. WIBC(AM) | MOR | 22.100 |
| 3. WFMS(FM) | modern country | 20.200 |
| 4. WZPL(FM) | adult contemp. | 17.400 |
| 5. WKLR(FM) | classic oldies | 15.100 |
| 6. WENS(FM) | adult contemp. | 13.100 |
| 7. WTLC(FM) | urban contemp. | 12.400 |
| 8. WXTZ(FM) | easy listening | 11.500 |
| 9. WTPI(FM) | adult contemp. | 5.900 |
| 10. WTUX(AM) | MOR | 5.200 |

## Buffalo-Niagara Falls

**1989 rank: 39** — **MSA pop.: 995,600**
**1988 rank: 38** — **MSA pop.: 999,700**
**Pop. decrease: -4,100**

| Station | Format | Audience |
|---|---|---|
| 1. WJYE(FM) | easy listening | 20.000 |
| 2. WKSE(FM) | contemp. hit | 17.000 |
| 3. WGR-FM | AOR | 16.900 |
| 4. WBUF(FM) | adult contemp. | 15.400 |
| 5. WYRK(FM) | country | 15.200 |
| 6. WBEM(FM) | adult contemp. | 14.200 |
| 7. WECK(AM) | MOR | 10.300 |
| 8. WBLK-FM | urban contemp. | 10.200 |
| 9. WHTT-FM | classic hits | 9.300 |
| 10. WMJQ(FM) | contemp. hit | 7.600 |

## Charlotte-Gastonia-Rock Hill

**1989 rank: 41** — **MSA pop.: 909,600**
**1988 rank: 41** — **MSA pop.: 895,400**
**Pop. increase: 14,200**

| Station | Format | Audience |
|---|---|---|
| 1. WSOC-FM | modern country | 22.500 |
| 2. WPEG(FM) | urban contemp. | 16.600 |
| 3. WCKZ-FM | contemp. hit | 13.300 |
| 4. WBT(AM) | adult contemp. | 11.300 |
| 4. WRFX(FM) | Top 40 | 11.300 |
| 4. WMXC-FM | adult contemp. | 11.300 |
| 7. WLYK(FM) | country | 8.300 |
| 7. WEZC(FM) | adult contemp. | 8.300 |
| 9. WROQ-FM | contemp. hit | 7.700 |
| 10. WBCY(FM) | CHR, adult contemp. | 5.900 |


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## Memphis

**1989 rank: 42** — **MSA pop.: 878,900**
**1988 rank: 42** — **MSA pop.: 868,300**
**Pop. increase: 10,600**

| Station | Format | Audience |
|---|---|---|
| 1. WHRK(FM) | urban contemp. | 20.100 |
| 2. WGKX(FM) | country | 16.200 |
| 3. WDIA(AM) | Black | 14.400 |
| 4. WRVR-FM | adult contemp. | 14.000 |
| 5. WEGR(FM) | AOR | 11.700 |
| 6. WMC-FM | contemp. | 9.400 |
| 7. KRNB(FM) | Black, urban contemp. | 9.300 |
| 8. WLOK(AM) | Black | 8.600 |
| 9. WEZI-FM | easy listening | 6.900 |
| 10. KMPZ(FM) | AOR | 6.300 |

## Rochester, N.Y.

**1989 rank: 43** — **MSA pop.: 832,200**
**1988 rank: 43** — **MSA pop.: 830,200**
**Pop. increase: 2,000**

| Station | Format | Audience |
|---|---|---|
| 1. WCMF(FM) | AOR | 25.700 |
| 2. WPXY-FM | contemp. hit | 16.700 |
| 3. WVOR-FM | adult contemp. | 16.300 |
| 4. WBEE-FM | country | 13.100 |
| 5. WHAM(AM) | adult contemp. | 12.900 |
| 6. WDKX(FM) | urban contemp. | 9.100 |
| 7. WKLX(FM) | oldies | 8.500 |
| 8. WRMM(FM) | soft rock | 8.100 |
| 9. WZSH(FM) | beautiful music | 7.000 |
| 10. WEZO(AM) | MOR | 4.300 |

## Orlando

**1989 rank: 44** — **MSA pop.: 826,000**
**1988 rank: 49** — **MSA pop.: 773,100**
**Pop. increase: 52,900**

| Station | Format | Audience |
|---|---|---|
| 1 WWKA(FM) | country | 13.700 |
| 2 WSTF(FM) | adult contemp | 12.200 |
| 3 WSSP(FM) | easy listening | 11.700 |
| 4 WHTQ(FM) | country | 11.400 |
| 5 WJHM(FM) | urban contemp | 11.200 |
| 6 WOBO(AM) | adult contemp | 9.500 |
| 7 WBJW-FM | contemp. hit | 8.600 |
| 8 WOCL(FM) | adult contemp | 7.600 |
| 9 WDIZ(FM) | AOR | 7.300 |
| 9 WWNZ(AM) | news, talk | 7.300 |

## Monmouth-Ocean, N.J.

**1989 rank: 45** — **MSA pop.: 824,300**
**1988 rank: 45** — **MSA pop.: 813,100**
**Pop. increase: 11,200**

| Station | Format | Audience |
|---|---|---|
| 1 WOBM-FM | adult contemp | 13.500 |
| 2 WPAT-FM | beautiful music | 9.500 |
| 3 WXRK(FM) | rock (AOR) | 8.200 |
| 4 WFPG-FM | easy listening | 7.800 |
| 5 WNEW-FM | rock (AOR) | 7.700 |
| 6 WPLJ-FM | contemp. hit/Top 40 | 7.400 |
| 7 WOR(AM) | info, news, talk | 7.100 |
| 7 WHTZ(FM) | contemp. hit | 7.100 |
| 9 WFAN(AM) | sports info | 6.600 |
| 10 WCBS(AM) | news | 5.800 |

## Oklahoma City

**1989 rank: 46** — **MSA pop.: 818,800**
**1988 rank: 44** — **MSA pop.: 825,400**
**Pop. decrease: –6,600**

| Station | Format | Audience |
|---|---|---|
| 1 KXXY-FM | country | 19.500 |
| 2 KUYO(FM) | contemp. hit | 13.800 |
| 3 KKNG(FM) | easy listening | 10.700 |
| 4 KAFI-FM | AOR | 10.300 |
| 5 KEBC(FM) | country | 8.900 |
| 6 KMGL(FM) | adult contemp | 8.800 |
| 6 KZBS-FM | contemp. hit | 8.800 |
| 8 KTOK(AM) | talk | 8.100 |
| 9 KOMA(AM) | MOR, nostalgia | 7.800 |
| 10 KRXO(FM) | classic rock | 7.400 |

## Nashville

**1989 rank: 47** — **MSA pop.: 807,400**
**1988 rank: 48** — **MSA pop.: 786,200**
**Pop. increase: 21,200**

| Station | Format | Audience |
|---|---|---|
| 1 WHHY(FM) | contemp. hit | 18.700 |
| 2 WKDF(FM) | AOR | 14.600 |
| 3 WSM-FM | country | 14.200 |
| 4 WSIX-FM | country | 12.800 |
| 5 WLAC-FM | adult contemp | 10.400 |
| 6 WZEZ-FM | beautiful music | 9.200 |
| 7 WQQK-FM | urban contemp | 8.000 |
| 8 WGFX-FM | classic rock | 7.900 |
| 9 WRMX-FM | contemp. hit | 7.400 |
| 10 WVOL(AM) | Black | 5.600 |

## Dayton

**1989 rank: 48** — **MSA pop.: 802,200**
**1988 rank: 46** — **MSA pop.: 798,400**
**Pop. increase: 3,800**

| Station | Format | Audience |
|---|---|---|
| 1 WTUE(FM) | AOR | 12.000 |
| 2 WHIO(AM) | MOR | 11.500 |
| 3 WHKO-FM | country | 10.900 |
| 4 WAZU(FM) | adult contemp | 9.500 |
| 4 WGTZ(FM) | contemp. hit | 9.500 |
| 6 WWSN(FM) | adult contemp | 8.500 |
| 7 WVUD-FM | adult contemp | 7.900 |
| 8 WBLZ(FM) | urban contemp | 7.300 |
| 9 WLW(AM) | full service, adult contemp | 6.400 |
| 10 WONE(AM) | country | 6.100 |

## Louisville

**1989 rank: 49** — **MSA pop.: 791,500**
**1988 rank: 47** — **MSA pop.: 795,800**
**Pop. decrease: –4,300**

| Station | Format | Audience |
|---|---|---|
| 1 WAMZ(FM) | country | 20.200 |
| 2 WDJX-FM | contemp. hit | 17.800 |
| 3 WHAS(AM) | adult contemp | 15.200 |
| 4 WQMF(FM) | AOR | 10.300 |
| 5 WLOU(AM) | Black, urban contemp | 8.800 |
| 6 WRKA(FM) | adult contemp | 7.500 |
| 7 WVEZ-FM | adult contemp | 7.300 |
| 8 WLRS(FM) | rock (AOR) | 6.800 |
| 9 WAVG(AM) | contemp. MOR | 4.700 |
| 10 WLSY(FM) | adult contemp | 3.700 |

## Greensboro-Winst.-Salem-High Pt.

**1989 rank: 50** — **MSA pop.: 771,900**
**1988 rank: 50** — **MSA pop.: 768,100**
**Pop. increase: 3,800**

| Station | Format | Audience |
|---|---|---|
| 1 WTQR(FM) | modern country | 22.100 |
| 2 WJMH-FM | country | 16.100 |
| 3 WKRR(FM) | AOR | 12.800 |
| 4 WKZL(FM) | contemp. hit | 8.100 |
| 5 WMAG(FM) | adult contemp | 8.000 |
| 6 WSJS(AM) | full service, MOR | 6.700 |
| 7 WMQX-FM | adult contemp, oldies | 5.900 |
| 8 WQMG(FM) | urban contemp | 5.600 |
| 9 WKSI(FM) | Top 40 | 5.400 |
| 9 WWWB-FM | adult contemp | 5.400 |

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RADIO '89

# NAB plans to make radio-only convention 'biggest and best'

The National Association of Broadcasters is counting on a record attendance, a sold-out exhibit hall and a stellar lineup of speakers to make Radio '89 the "biggest and best" radio-only convention in association history. Commencing this week in New Orleans (Sept. 13-16), the four-day show sports an expansive agenda that is "relevant and responsive" to all segments of the industry, says Jeffrey Smulyan of Emmis Broadcasting, the chairman of Radio '89's steering committee.

Smulyan is particularly pleased with the decision this year to feature a keynote speaker for each area of interest. On Friday (Sept. 15), a management luncheon with PepsiCo Board Chairman D. Wayne Calloway is scheduled; sales executives can hear the Boston Celtics' Red Auerbach discuss how to build a winning team on Saturday (Sept. 16); marketing and promotion advice comes from Jack Trout, with Trout & Reis Inc., on Friday morning (Sept. 15), and Thursday afternoon (Sept. 14) Patricia Zigarmi, co-author of *Leadership and the One-Minute Manager*, shares her thoughts on dealing with difficult talent.

As of late last week, NAB reported a

# Local ad sales becoming big cable business

**MSO's are increasingly inserting ads in services other than the traditional powerhouses**

The days of cable systems inserting local advertising only on the "big four" networks—ESPN, CNN, MTV and USA—is becoming a thing of the past. More and more cable services are pushing local ad sales, creating departments to assist cable operators in selling time on their services, including Discovery Channel and Arts & Entertainment within the past month. Some MSO's with advanced local ad operations are inserting on as many as eight to 10 networks, or more, and additional MSO's are expected to follow suit.

The reasons for the new push vary. For operators, adding more services is a way to bolster the burgeoning revenue stream from local advertising. Programers see it as a way of enhancing their value in the eyes of operators. A strong local ad sales revenue stream makes an affiliate rate increase more palatable, especially if an operator does not have to raise basic rates because of the advertising stream. It also helps solidify carriage of cable services, and may even help improve the channel positioning of some to a lower dial position.

According to Bob Alter, president of the Cabletelevision Advertising Bureau, "You see systems and interconnects inserting on more channels every day," for a number of reasons. First, he said, "it increases the inventory the system has for local sales. Many systems are getting to a sold-out position on the limited number of networks on which they are inserting." Second, he said, "it increases the ability to package more effectively because you can put more demographics together, so there is a flexibility in packaging that makes it more attractive to advertisers." Third, "there is a movement toward more cross-channel promotion. Once a network has the insertion capability, a lot of that additional inventory can be used for cross-channel promotion," he said.

And long-term, said Alter, the greater insertion capabilities will help fuel the day when a national spot business develops for cable. "By having more inventory available across a greater number of networks," said Alter, "it allows us to package more efficiently for national advertisers."

Cable operators are also getting an assist from developments in technology. Bob Williams, president of National Cable Advertising, said that what makes this a historic moment is "the new generation of equipment that can go 10 networks deep. The technology has changed. A cable operator for the same capital investment he made five years ago for four networks can do as many networks as he wants."

The confluence of events hasn't been lost on the cable networks. Said Williams: "I can't think of a single network, BET and the Weather Channel included, that isn't realizing that this is a critical element to creating value for the system. They are all realizing that if they are not in the game, they are at a disadvantage."

### The new kids on the block

"A&E is striving to be a resource and sales support servicing arm for the local ad sales operation," said Mark Mersky, hired last month as director of local ad sales for A&E, who sees the service's efforts as enhancing the value of the network.

Initially, said Mersky, A&E "will use direct marketing tools to reach our affiliates who are selling time and those prospects who are looking to sell time on A&E." He said A&E will be involved with programs at the local and regional level, but has no plans, as yet, to conduct local ad seminars.

Mersky emphasizes a point on the broadcast network share erosion he feels is often overlooked. "The key point in the final analysis is that all media is local. While broadcast network erosion may be reported nationally, the drop is technically occurring in your own home town. There is an emphasis in the trade press and among the networks to refer to audience nationally. But in reality, to get to those national numbers, they are all occurring locally."

Local advertising projections for cable are about $500 million this year, and $600 million next, said Mersky, "but in reality it ought to be twice that." Basic cable viewing, in total, is over 15% of the audience. Yet, said Mersky, if CPM's were held constant for the $9 billion local television advertising marketplace, local cable should be receiving anywhere from $1.3 billion to $1.5 billion of the pie. Instead, it is getting less than half that total, he points out. Yet the same share loss that is causing cable to climb nationally is actually happening at the local level.

A&E, said Mersky, "is perfectly positioned to add an incremental revenue opportunity for the local operator" because of the upscale viewers it delivers. The "highly influential and affluent market" delivered by A&E, said Mersky, "will add a whole new dimension" for the local cable operator and advertiser. Mersky points out that households with incomes of $40,000 and above include 36% of all adults, a figure that has doubled in six years. That group accounts for 80% of the population's discretionary income, he said. According to A&E, in prime time, 32% of its viewers have household incomes above $50,000, the highest of any basic cable network, according to Nielsen research.

Likely categories of advertisers include real estate, travel services, banking, upscale department stores and boutiques, health care and personal care, said Mersky. And A&E's programing draws from across demographic categories. The documentaries tend to skew toward men, said Mersky, while comedies draw down the middle, and the drama and performing arts programing skews toward women.

That even mix will allow for "prime new opportunities to package," said Mersky, and A&E plans to provide operators with models of how A&E programing can be mixed with other cable fare in effective packages.

A&E will encourage operators to sell original and second runs of A&E's four-hour programing block each night, said Mersky, just as it does nationally. Combined, those eight hours typically deliver in the 1.1 to 1.2 range, he said. Mersky said that with the original programing and specials on the fall schedule, A&E expects its prime time numbers to improve.—

Discovery's local ad sales dovetails with its maturity as a network, now that its affiliate marketing push is largely over. "We felt we had come far enough in the evolution of the network for us to start focusing on local ad sales," said Sandy McGovern, Discovery's senior vice president, affiliate sales and relations.

McGovern said Discovery budgeted for a small local ad sales staff in 1989, and Kevin Barry, senior manager, local ad sales, has been hired to oversee that effort. "We feel we have the kind of niche programing that appeals to certain local advertisers that

## The rough numbers

The figures below represent data provided by CableTrack®, copyright © 1987 National Cable Advertising Inc. They represent the latest information gathered by NCA, which roughly includes 90% of the insertion activity on cable systems. NCA said

| *Service* | *Local ad sub count* |
|---|---|
| ESPN | 37,408,000 |
| CNN | 36,736,000 |
| USA | 31,775,000 |
| MTV | 29,531,000 |
| Lifetime | 14,812,000 |
| Nashville | 13,425,000 |
| TNT | 9,528,000 |
| Headline News | 8,320,000 |
| FNN | 4,886,000 |
| A&E | 4,699,000 |
| Nickelodeon | 4,554,000 |
| Family Channel | 4,307,000 |
| VH-1 | 4,253,000 |
| BET | 3,142,000 |
| Discovery | 2,610,000 |
| Weather Channel | 1,561,000 |
| CNBC | 443,000 |

may not be attracted to cable otherwise," said McGovern.

Barry says that "our appeal is very similar to CNN," slightly male, upscale and in the 25-64 demographic. "We have a higher concentration of men in prime time than any network except ESPN," said Barry, which makes such categories as upscale cars (Jaguars, BMW's, Volvos), computers, computer stores, travel services and banks likely targets for operators.

For the remaining part of this year, Discovery will focus on assisting the ad sales directors at the top 30 MSO's as well as major interconnects, said Barry. Next year, he said, Discovery plans a minimum of six local ad seminars, and it hopes to eventually do one per month.

In addition to the seminars, Discovery is producing a quarterly media marketing kit for local ad sales managers, said Barry, which will provide packaging information. The service will also be producing sales videotapes, which will be edited from its national ad sales material and shown on Thursdays during Discovery's promotion feed, said Barry.

Discovery has also shifted its local avail minutes to roughly 15 and 45 minutes past the hour. Since many networks' avails are at 29 and 59 minutes past the hour, Discovery's shift will allow an operator to insert on the network using the same equipment it uses for insertion on another network at the top and bottom of the hour.

USA and MTV have been out in front in helping local cable operators sell advertising on their services. Diane Weingart, vice president of affiliate marketing for USA, said that network started its local sales seminars in 1985, and it "continues to enhance and refine that effort." It now does 15 to 20 per year, said Weingart. "We provide a lot of research information, sales strategies and techniques, and help operators sell time on USA as well as other networks," she said. Most of the attendees are repeat customers, said Weingart, and are there to keep track of new programing information, changes in the competitive marketplace and new research information. "People who attend these seminars find they are selling time on USA and other networks more effectively and are making more money," she said. With other networks pushing local advertising efforts, Weingart said, there has been some discussion of doing joint seminar efforts, but nothing, as yet, has developed. From her perspective, she said, "I think other networks should be doing it as well."

Steve Houck, director of affiliate market development for MTV, said the network has increased the number of its local seminars from 11 last year to 20 this year, and will likely do another 20 next year. "We're pushing more of a demographic sale these days," he said, for all the MTV networks.

As more networks are added to the local sales operation, said Houck, there are potential problems with one rep trying to sell eight or 10 networks. "They don't really know enough about the individual nets to really sell the benefits of each," he said, which is the purpose of the workshops: "to remind them of the value the individual services bring." Houck said MTV sees both first- and second-timers at its workshops. There are even systems with subscriber counts of 10,000 and below "that are starting to make that capital investment" in insertion equipment, he said.

### New competition or expansion of the total pie?

Cable advertising executives don't see all that new inventory hurting the business. "Anything that expands the local ad sales marketplace is good for everybody," said USA's Weingart, "because it will expand the business in the local marketplace. With more efforts at the system level, we will certainly reap the benefits of that larger marketplace."

Houck said: "Having the selectability of several networks makes it a more desirable medium for advertisers," and overall "it will bring more dollars to the operator."

Lloyd Werner, senior vice president, sales and marketing, Group W Satellite, which sells national ad time on Nashville, said, "The more the merrier.... The whole theory is to make the pie bigger. We'll get our share." Insertion on Nashville has increased two million homes this year alone, to 15.7 million homes, spurred in part by Group W's one-on-one sessions with cable operators about local insertion on the network that have been held since 1986. Nashville has a specific group of advertisers that have a relationship with the network's programing, said Werner, a tie-in they can't get anywhere else.

All that inventory may mean some adjustment in the pricing of spots. Williams predicts that there will likely be "new prices that are more competitive in the national marketplace in order [for cable] to get an increased share," which will be the trade-off for the expanded inventory. Alter said the extra inventory allows for different pricing, but he did not see that as a problem locally, since business should expand to cover the expanded inventory. "Every network has its own target audience," said Alter, "which specific advertisers are interested in."

Local cable may also benefit from the lead of national cable, with operators creating local promotions to tie in to national campaigns. CAB's Alter said: "The same logic used nationally can be used at the local level." Group W, drawing on its broadcast experience, has been out in front on that with the Nashville Networks. "Every national advertiser on the network has some kind of cooperative plan," said Werner, whether it is Beatrice or Wesson or Goodyear. "By providing the cable system with not only a list of advertisers but also how their co-op plans work, it gives systems an opportunity to target specific advertisers to our programing," said Werner.

For Nashville, the stream of advertising is large. Of the 90% of national time sold on the networks, said Werner, "60% is sold to advertisers with some form of tie-in [to the programing], and that percentage is increasing yearly."

Nashville has even begun what is in effect a de facto local rep service for national advertisers. For those national Nashville advertisers who want to concentrate on certain markets, Group W will go to those


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markets and obtain the local avails for those advertisers to insert, typically, a national spot with a local tagline.

Weingart believes that the networks, moreso than cable operators, are driving local ad efforts. Local advertising "becomes an offset to that network's affiliate fees," said Weingart, to the extent "that you can directly attribute it to a network.... That's why those networks are driving it." Adds Houck, the new stream of revenue "will take pressure off basic rates. There is a lot of pressure for local GM's to come up with bigger cash flows somehow, and there are only so many times they can go back to subscription revenue."

Discovery's McGovern said local ad revenue will hopefully keep operators from taking another rate increase, although programing costs are not always the cause of rate increases. Another benefit McGovern cites is solidifying Discovery's value. "Many of our contracts expire in the next couple of years and we want to be as valuable to the cable operator as we possibly can be," McGovern said.

"In 1990," said Houck, "the four-network insertion will be the exception as opposed to the rule." Next year will also see the continuing shift to selling demographics, said Williams, as opposed to networks. But the network sell will play a role, say cable operators, as a two-tiered approach to advertising develops—demographic-only and network-only. For operators' reaction to this new push, see story at right. **–MS**

# Operators see value in selling more networks

**Inserting ads on additional channels increases efficiency and provides both targeted and cumulative reach**

Warner and Cox Cable have been among the leaders in concentrating on local cable advertising, with insertion on eight to 10 cable networks now the norm in most of their systems.

Larry Zipin, vice president of ad sales at Warner Cable, said Warner now inserts on 10 networks in Cincinnati, and up to 15 in Houston. "We're now at the point where even at our smallest in-house sales department, the standard is eight channels," said Zipin.

The MSO got heavily into the business several years ago, partially related to its Qube technology. "We recognized we had to go after regular TV advertisers, not just create special niches for non-TV advertisers," said Zipin. "We needed to add to the cumulative reach to see how close we could come to looking like the fourth network in town," he said.

The standard Warner lineup today includes ESPN, MTV, USA and CNN, the "original" four, although Zipin said that "enough has changed in the world of local ad sales where the first tier isn't the same every place anymore. Not all four of the original networks can claim the distinction of being on the first tier."

Warner also inserts on Lifetime, Nashville, TNT, the Family Channel, VH-1 and Headline News, said Zipin. "Then you go to A&E, FNN, the Weather Channel, or depending on the market, we're looking very seriously now at BET or Hispanic services." He pointed to B-Q Cable, which is looking to add several ethnic programing channels, which will bring in targeted advertisers.

If there are regional sports services, they are added to the mix, said Zipin, or sometimes they displace other networks. In Medford, Mass., SportsChannel New England and New England Sports Network occupy two of the eight local insertion positions, said Zipin. Bakersfield, Calif., carries Prime Ticket, he said, and Warner's Ohio systems will likely insert on SportsChannel Ohio.

At Cox, the MSO is inserting on an average of 10 networks, said David Kantor, vice president of ad sales. In addition to the big four, Cox also typically inserts on Nashville, Lifetime and Headline News, and depending on the market, BET, Discovery, A&E, Nickelodeon, SportsChannel, VH-1, CNBC and TNT. Kantor said Cox added a lot of networks this year and "changed our philosophy on packaging, figuring ratings would eventually play an important role.... By adding more networks we're essentially increasing the number of spots per package. Therefore, in reality, I'm not lowering my rates...but I am lowering my rate per spot," making the operation more efficient. "We can charge a much lower price for an A&E or a Discovery or a BET or Nickelodeon and certainly make money," he said. On average, it costs $10,000 to add a network, said Kantor, and "it gives me another 32,000 spots per year," giving advertisers greater efficiency. "I don't have to give a client 40 ESPN spots. I can give him 10 ESPN and 80 spots on other networks," he said.

From a pricing standpoint, said Kantor, "instead of selling a client 50 ESPN spots at, let's say, $100 each for $5,000, I can now give up 1,000 spots for $5,000, which for him is perceived as a much better deal. I get a much nicer chunk of his buy and I haven't eaten up all my inventory on ESPN."

Zipin echoes Kantor's comments that the cost to add networks is not that great. "If you can't find $10,000 of incremental revenue to put on a channel, you probably shouldn't be considering it in the first place," said Zipin. "What is difficult from an operational point of view" is trafficking and tape editing "when you start going beyond the basic four channels....That's why the commitment to go beyond four channels requires either a commitment to fairly sophisticated random access equipment or, in our case, we've gone the route

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